

# CAEDMON

A chamber opera in one act

for six singers and eight instrumentalists

by

**Edward Lambert**

Libretto taken by the composer from the play

*One Thing More* by Christopher Fry

## Characters

<b>The Venerable Bede</b>	spoken
<b>Novice Nun &amp; Girl in the Dream</b>	soprano [S1]
<b>The Widow &amp; Abbess Hilda</b>	mezzo-soprano [S2]
<b>Caedmon</b>	tenor [T1]
<b>Joddy &amp; The Prior</b>	tenor [T2]
<b>The Overman &amp; Person in the Dream</b>	bass-baritone [B1]
<b>Kern &amp; The Precentor</b>	bass [B2]

*Off-stage voices of nuns and monks - pre-recorded by members of the cast*

The role of *Bede* is optional

## Instrumental ensemble

flute / piccolo  
oboe / cor anglais  
clarinet / bass-clarinet [in B flat] / E flat clarinet  
horn [in F]

violin  
viola  
cello

harp

the score is notated in C

metronome marks are approximate and for guidance only

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full details of the composer and the libretto for Caedmon may be found at the website  
[www.lambertmusic.co.uk](http://www.lambertmusic.co.uk)*

In his Ecclesiastical History the Anglo-Saxon historian Bede recounts how, in the year 664, Caedmon was inspired by a dream to compose his first piece of poetry, the famous 'Caedmon's Hymn'. In his play *One Thing More*, Christopher Fry has construed a life of Caedmon which takes this divine enlightenment as its central incident and relates it to events in Caedmon's past life. The theme of the play is that of suffering and anguish which, when redeemed by love, enable the soul to be freed of dread and guilt: previously tongue-tied, Caedmon can express his new-found love for creation in poetry and music.

The action of the opera takes place at the monastery of Whitby on the North Yorkshire coast, and is narrated by the Venerable Bede. Outside the monastery walls, the farmworkers - Joddy, Kern, the Widow, with their Overman - assemble before dawn as they prepare for work. The Widow bemoans the recent loss of her husband, a stableman, while the others remark on the appearance of a stranger in the area. No-one knows who he is, or what he is doing, save that he is regularly spotted before dawn listening to the singing of Prime from the monastery. Kern points out that the singing has become quite special since the arrival of a novice nun and as Prime is heard in the distance the Overman tells of the cave he has found where the stranger sleeps. As the sun comes up Caedmon is revealed listening to the music, but when the Widow tries to question him he only remarks on the beauty of the sun and the sound of the singing. Caedmon tries to limp off - he has a wound, we learn - but the Overman detains him. Painfully, Caedmon reveals that he has spent his working life as a professional soldier and gives as a reason for his being in the area an obscure reference to someone he has never known. The Overman would know more, offers him nonetheless the post of Stableman.

The scene that follows takes place in the monastery cloister. It is evening and the Abbess Hilda reflects on the turmoil caused by the Synod of Whitby which has just ended. She is more concerned with the welfare of the Novice who confesses to her that she is deeply troubled by thoughts of her parents - although she has never known them. Her mother died when she was born and no-one ever spoke of her father; these thoughts cause her much agony, particularly in the early morning during the singing of Prime. The Abbess comforts her.

The third scene takes place in the Great Barn, late on the day of the solar eclipse of that year. The farmworkers remark on the awesomeness of the event, and their sombre mood is only dispelled by the flowing ale and their attempts at singing: Joddy improvises badly, Kern shows off his bawdy humour and the Overman leads everyone in a rousing drinking song. They try to persuade Caedmon to sing, but withdrawn as usual, words fail him. As the Widow sings a gentle lullaby the ale takes its effect and the scene dissolves into sleep.

Caedmon dreams. A Person appears to him, suggesting he might be part of Caedmon himself. He asks why Caedmon was so unwilling to sing: why doesn't he leave his shell of silence and join the music of life? He reminds him of his youth. A Girl now appears - she looks very like the Novice Nun, for she is her mother - the girl whom Caedmon once loved. They remember their days of bliss together before she too urges Caedmon to sing. The vision fades and with considerable new-found virtuosity, Caedmon sings of the beginning of created things. He awakes to the singing of Prime and hears above the other voices the singing of the Novice, the music of which he now feels to be part. Wondrously, he completes his verses. Overhearing him, the Overman brings this transformation to the attention of the Abbess, who with the Prior and the Precentor hail his awakening as a miracle: Caedmon's wound is healed. The Abbess hints that a monastic life awaits him, and the Precentor remembers an earlier encounter with him as they tended together the wounded on the battlefield.

An instrumental interlude leads to the last scene in the monastery where Caedmon, now an aged monk, is lying on his pallet, calmly awaiting death. He sings a short verse, one thing more, while the night's office of Compline is heard from the Chapel.

Caedmon was commissioned in September 1988 by the Garden Venture at the Royal Opera House, Covent Garden with funds made available by the Arts Council of Great Britain and sponsored by readers of the Independent newspaper; it was given six performances at the Donmar Warehouse in May 1989 as part of the London International Opera Festival. The cast was as follows:

Caedmon	Christopher Gillett
Overman/Person in the Dream	Richard Lloyd Morgan
Abbess/Widow	Philippa Dames-Longworth
Novice/Girl in the Dream	Dawn Williamson
Kern/Precentor	Stuart Harling
Joddy/Prior	Gordon Wilson

Nancy Ruffer [flute/piccolo], Joseph Saunders [oboe/cor anglais], Chris Craker [clarinets], David Cox [horn], Isobel Frayling-Cork [harp], Roland Roberts [violin], Rebecca Wexler [viola], Nick Roberts [cello]

Conductor	Edward Lambert
Director	Andrew Sinclair
Designer	Robin Auld

This revised version prepared 2002

Duration 65 minutes.

# Caedmon

Christopher Fry

Edward Lambert

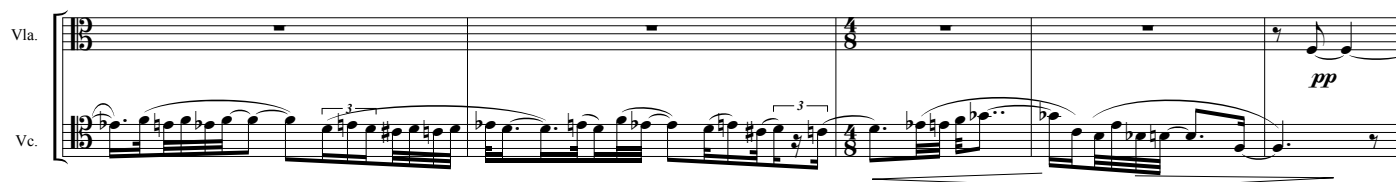
## BEDE

I, Bede, the servant of Christ and priest, have gathered together all that I could find of the history of our nation. Some things have been reported to me by word of mouth, at a generation's remove, as it is with the happening to be told now. *[with the music]* It belongs to the year of our Lord six hundred and sixty-four. The known facts are few, but there was a life in them once, and it may have been of some such kind as we shall imagine it to be. To start with certainty: the Lady Abbess Hilda founded a monastery in the place called Stroeneshalh, or Whitby, as your own time knows it. It is in that place, in the farmland by the monastery door, on a day before sunrise, that our speculation begins.

**Lento e espressivo**  $\text{♩} = 42$



*[Scene One: outside the monastery walls before dawn. A bright moon is in the west. A cock crows. The farmworkers, Joddy, Kern and the Widow, with the Overman, are starting to go about their work.]*



1/14

**Joddy**

**Widow**

The moon has wai-ted up for us.

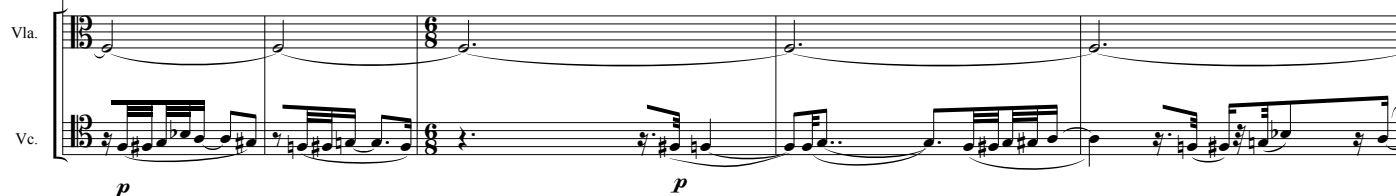
**Kern**

*[doffing his hat to the sky]*

Hea-then!

She's got a bit - ter

Ma'am, we take it kind-ly.



## Joddy

W. *thought to be wi-dowed be-fore I was rea-dy.* *[she goes off to round up the cows]* *It's se-ven weeks since she lost him.*

K. *And the hor-ses aren't*

Vla. *diminuendo*

Vc. *diminuendo*

[The monastery bell rings for Prime]

J. *All the stock's un-set-tled as though they smelt fox.*

O. **Overman** *It's the fo-reig-ner they smell.*

K. *quiet with-out him yet.*

Vla. *f*

Vc. *mf*

1/28

## Overman

O. *I caught sight of him a-gain yes-ter-day. It's al-ways at this*

Vla. *diminuendo p*

Vc. *p*

O. *time when the bell rings for prime. I saw his dark shape near the mo-nas-te-ry walls lea-*

Vln. *p*

Vla. *p*

Vc. *p*

1/36 ♩ = 54

Cl.

ning his head a - gainst the mu - sic. And there was such a turn of

Vln. *crescendo*

Vla. *crescendo* *f*

Vc. *crescendo*

Cl.

sing - ing as the sun came out of the sea,

Vln. *f* *diminuendo*

Vla. *f* *diminuendo*

Vc. *f* *diminuendo*

Harp

1/42  $\text{♩} = 108$  *The singing of Prime is heard in the distance.*

B I *p* *lam* *lu -*

Cl. *p* *3:2*

O. **Joddy** **Overman** *2:3* *4:6* *4:6* *4:6*

K. *I dared not speak to him. What's he af - ter? Kern* *3:2* *And what's he afraid of, ma - king off as soon as* *What has he come here for?* *72*

Vln. *3:2*

Vla. *p* *3:2*

Vc. *p*

T 1 *p* *lam*

T 2 *p* *lam*

B 1 *cis* *or* *to* *si -*

B 2 *p* *lam* *lu - cis* *or* *to*

O. *4:6* *4:6* *4:6* *4:6* *4:6* *4:6*

day - light taps his shoul - der? I'll have a word if I find him. He'll be some - where a - bout, now the

T 1 *lu - cis or to si - de - re, De - um pre - ce -*  
 T 2 *lu - cis or to si - de - re, De - um pre - ce - mur*  
 B 1 *de - re, De - um pre - ce - mur*  
 B 2 *si - de - re, De - um pre - ce - mur sup -*  
 O **Kern** *Ho - ly Of - fice has be - gun. Have you lis - tened, lis - tened close these*

1/55

S 1 *Ut in di - ur -*  
 S 2 *Ut in di - ur - nis ac -*  
 T 1 *mur sup - pli - ces,*  
 T 2 *sup pli - ces,*  
 B 1 *sup - pli - ces,*  
 B 2 *pli - ces,*  
 K **Joddy** *last weeks since the Ab-bess fetched the new sis - ters here? Why? You lis - ten.*



1/64

S 1  
nis de - ti - bus, Nos ser - vet a no - cen - ti - bus.

S 2  
ti - bus, Nos ser - vet a no - cen - ti - bus.

T 1  
Vi - sum fo - ven - do

T 2  
Vi - sum fo - ven - do

B 1  
Vi - sum fo - ven - do

B 2  
Vi - sum fo - ven - do

K.  
Kern  
One of the no - vi - ces. There was

Vc.  
*con sordino*  
*p*

S 1  
Ne va - ni - ta - tes

S 2  
Ne va - ni - ta - tes hau -

T 1  
con - te - gat,

T 2  
con - te - gat,

B 1  
con - te - gat,

B 2  
do con - te - gat,

K.  
ne - ver that sound be - fore they came.

Vc.  
*p* *p*

Joddy  
The fo - reig - ner's no bad spi - rit

1/74

S 1 *hau - ri - at.*

S 2 *ri - at.*

T 1 *Sint pu - ra*

T 2 *Sint pu - ra*

B 1 *Sint pu - ra cor*

B 2 *Sint pu - ra*

J. *if he lis - tens to that sweet noise. He's no spi - rit. I found where he has made him - self a shel - ter in the*

Vc.

T 1 *cor dis in - ti ma,*

T 2 *cor dis in ti - ma, Ab*

B 1 *dis in ti ma, Ab*

B 2 *cor dis in ti - ma, Ab*

O. *cliff be - tween the goat - walk and the shore. What did you see? A sack*

Vla. *con sordino p*

Vc. *p*

1/86

S 1

S 2

T 1

T 2

B 1

B 2

O.

Vla.

Vc.

filled with leaves for sleep-ing on.

Joddy

And no-thing else?

*f*

S 1

S 2

T 1

T 2

B 2

a:

Overman

A drink-ing horn, a hunk of bread as hard and dry as the cave floor. A

*p*

*p*

S 1 *Po* *tus* *ci - bi* *que*

S 2 *Po* *tus* *ci - bi* *que* *par*

O. *4:6* *4:6* *2:3* *4:6* *2* *2*  
 bram - ble branch with the ber - ries ea - ten, and some strips of rag used to bind a

Vla. *4* *crescendo*

Vc. *4* *4* *4* *4* *crescendo*

1/98 ♩ = 54

S 1 *par* *ci* *tas.*

S 2 *ci* *tas.*

B 1 *Ut* *cum* *di* *es* *abs* *ces*

B 2 *Ut* *cum* *di* *es*

1/98 ♩ = 72

O. *wound.* **Overman**

K. **Kern** *4:6* *4:6* *4:6* *4:6* *There's*  
 You can fetch me at noon - day if you mean to look for him.

Vla. *f*

Vc. *f*

S 1 *tem*

S 2 *Noc que*

B 1 *se rit,*

B 2 *abs ces se rit,*

**Joddy**  
4:6 4:6 4:6 4:6 2:3  
We should set our minds at rest.

O. *no need to hunt him, I would-n't say there's vio - lence in him. When I dis - co - ver*

S 1 *sors du xe rit, Ip*

S 2 *re du xe rit,*

T 1 *Mun per sti ti am*

T 2 *di ab nen am*

B 2

O. *the mys - te - ry you shall hear of it.*

*They leave to go about their work.*

Vla. *f*

Vc. *f*

*The stage is empty for a moment; from now on the singing grows gradually in intensity, until its sound fills the auditorium.*

**1/106**

S 1 *si ca na mus glo*

S 2 *crescendo* *ca na mus glo*

T 1 *crescendo* *ca na*

T 2

**1/106** **animando** ♩ = 60 (♩ = 80) *con sordino*

Vln. *f*

Vla. *f*

Ve. *f*

**1/111** ♩ = 96

S 1 *ri am. De*

S 2 *ri am. De o*

T 1 *mus glo ri am.*

T 2 *crescendo* *glo ri am. De*

B 1 *f De o*

**1/111** ♩ = 72

Ob. *p crescendo*

Cl. *p crescendo*

Vln. *4*

Vla. *4*

Ve. *4*

*A shaft of sunlight reveals Caedmon who stands listening to the music.*

Score for Edward Lambert's *Caedmon*, featuring vocal parts (S 1, S 2, T 1, T 2, B 1, B 2) and instrumental parts (Fl., Ob., Cl., Hn., Vln., Vla., Vc.). The score is written in 4/6 time and includes lyrics: *o Pa tri sit glo*. The vocal parts are in 4/6 time, while the instrumental parts are in 3/2 time. The score includes dynamic markings (*f*, *p*) and performance instructions (*senza sordino*). The instrumental parts feature complex rhythmic patterns, including triplets and sextuplets.

**Vocal Parts:**

- S 1: *o Pa tri sit*
- S 2: *Pa tri sit*
- T 1: *De o Pa tri sit glo*
- T 2: *o Pa tri sit*
- B 1: *Pa tri sit*
- B 2: *De o Pa tri sit*

**Instrumental Parts:**

- Fl.: *f* (3:2)
- Ob.: *f* (3:2)
- Cl.: *f* (3:2)
- Hn.: *f* (3, 6)
- Vln.: *f* (6), *p* (6)
- Vla.: *f* (6), *p* (6)
- Vc.: *f* (6), *p* (6)

Score for Edward Lambert's *Caedmon*, page 16. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), Bass 2 (B2), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

The vocal parts (S1, S2, T1, T2, B1, B2) sing the words "glo - ri a," with various ornaments and slurs. The woodwinds (Fl., Ob., Cl., Hn.) and strings (Vln., Vla., Vc.) provide accompaniment. The score includes dynamic markings such as *f* (forte), *p* (piano), and *crescendo*.

Key musical features include:

- Vocal parts:** Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2) sing the words "glo - ri a," with various ornaments and slurs.
- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Horn (Hn.) parts. The Oboe and Clarinet parts include dynamic markings like *f* and *p*.
- Strings:** Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts. The Viola part includes dynamic markings like *p* and *f*.



1/121

*ff*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu Pa -*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu Pa -*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu Pa -*

*E - ius que so - li Fi - li - o, Cum Spi - ri - tu*

1/121

*f* *p* *sfz*

*p* *sfz* *f*

*p* *sfz*

*sfz*

**Widow** [entering; seeing Caedmon, and detaining him]

Hey! What man are you?

1/121

*pizz sfz* *arco* *f*

*pizz sfz* *arco* *f*

*pizz sfz* *arco* *f*

S 1 *ra* *cli* *to,*  
 S 2 *ff* *Pa* *ra* *cli* *to,*  
 T 1 *ra* *cli* *to,*  
 T 2 *ff* *Pa* *ra* *cli* *to,*  
 B 1 *ra* *cli* *to,*  
 B 2 *ff* *Pa* *ra* *cli* *to,*  
 Fl. *f* *p* *p*  
 Ob. *p* *f* *p*  
 Cl. *f* *p* *f* *f*  
 Hn. *f*  
**Caedmon** *[staring at the sea as the sun rises]*  
 C. There's glo - ry for you. The sun co-ming out of the sea.  
 Vln. *p* *f* *p*  
 Vla. *p* *f* *p*  
 Vc. *p* *f* *p*

The score is for a choral and orchestral work. The vocal parts (S 1, S 2, T 1, T 2, B 1, B 2) are in a four-part setting, with S 2 and T 2 marked *ff*. The instrumental parts include Flute, Oboe, Clarinet, Horn, Violin, Viola, and Cello. The lyrics are: "There's glo - ry for you. The sun co-ming out of the sea." The music features various dynamics (*f*, *p*, *ff*) and articulations (accents, slurs, triplets).

1/128

S 1 Nunc et per om ne sae

S 2 Nunc et per om ne

T 1 Nunc et per om ne sae

T 2 Nunc et per om ne

B 1 Nunc et per om ne sae

B 2 Nunc et per om ne

Fl. *crescendo*

Ob. *crescendo*

Cl. *p* *crescendo*

Hn. *p* *crescendo* *sfz*

Widow

W. Ne-ver mind the glo-ry. What are you here for?

C. Caedmon The

1/128

Vln. *crescendo*

Vla. *crescendo* *p* *f* *p* *f* *p*

Vc. *crescendo* *p* *f* *p*

This musical score is for Edward Lambert's 'Caedmon'. It features a vocal ensemble of Soprano 1 (S 1), Soprano 2 (S 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The vocal parts are written in treble and bass staves with lyrics: 'sae', 'cu', and 'lum.'. The instrumental ensemble includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Cello (C.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp. The woodwinds and strings play complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* (forte) to *ff* (fortissimo) and *sfz* (sforzando). The score includes performance markings such as *diminuendo*, *3:2*, *4:6*, and *3*. The lyrics 'sea turned to fire. There' are placed under the Cello part.

S 1  
S 2  
T 1  
T 2  
B 1  
B 2  
Fl.  
Ob.  
Cl.  
Hn.  
C.  
Vln.  
Vla.  
Vc.  
Harp

sea turned to fire. There

*The singing fades.*

S 1  
A  
men.

S 2  
lum.

T 1

T 2  
lum.

B 2

Fl.  
*p*

Ob.  
*p*

Cl.  
*p*

Hn.  
*p*

W.  
**Widow**  
4:6  
Give me pa - tience - the sun, the sea, the mu

C.  
4:6  
was mu - sic. I heard

Vln.  
4  
diminuendo  
*p*

Vla.  
4  
diminuendo  
*p*

Vc.  
4  
diminuendo  
*p*

Harp

*f*

1/135

Vln.

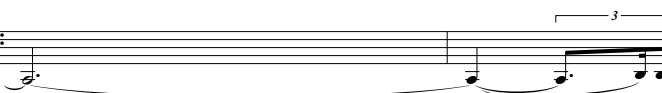
Vla.


Vc.


ton, and a lame one, too. A quar-rel-some man.


The ache of an old wound, that's all.

*pp* *f* *pp* *p*

Hn. 

W.   
 You go the best way to rouse a wo-man's cu - ri - o - si - ty, with your half an - swers, and hi - ding what you've made of life.


C.   
 They weren't my quar - rels.


Vc. 

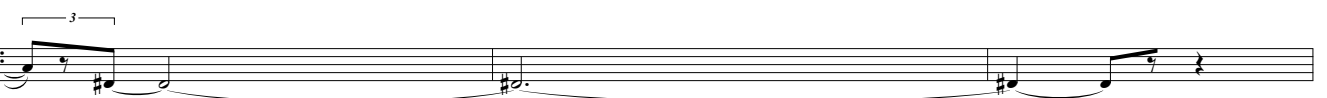
1/144


Hn.   
*p*

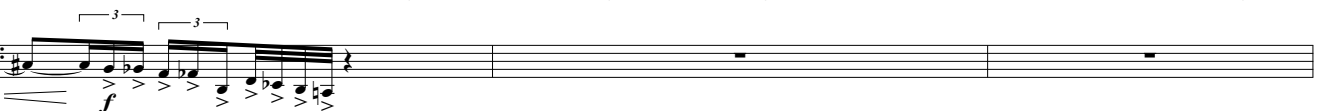
W.   
 [to the Overman, who has entered] Make sense of him if you can. It's more re - war - ding to milk the cows. *(exit)*

Vla.   
*p*

Vc.   
*f*

Hn.   
*pp*

O.   
**Overman**  
 You can't be loi - tering here mor - ning af - ter mor - ning with - out some in - tent. We've a right to

Vc.   
*f*

1/152 **Moderato** 1/155 **Adagio**

Fl.

Ob.

*p* *pp*

**Caedmon**

No harm. Where born, do you mean? At Rook - hope, be -

know what you mean by it. Where are you from? To be-gin with.

1/152 **Moderato** 1/155 **Adagio**

Vln.

Vla.

Vc.

*p* *pp*

1/159 **Allegro**

Hn.

C.

O.

yond the Ri-ver Wear. For twen-ty years

What else can you tell me? What has your work been?

1/159 **Allegro**

Vln.

Vla.

Vc.

*pp*



Cl. *f* *ff*

Hn. *ff*

C. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

I've hired out my sword-arm to where-e-ver there was figh-ting. Men's blood be-ing hot I found e-nough to do.

1/164 **Moderato**1/167 **Adagio**

Fl. *p*

Ob. *p*

Cl. *pp*

Overman *Caedmon*

O. *pp* *p*

But hearts are at peace here, so that was - n't what brought you. No, that was - n't what brought me.

1/164 **Moderato**1/167 **Adagio**

Vln. *pp*

Vla. *p*

Harp *p*

**1/171 Allegro**

Cl. *f*

Hn. *f*

O. *f*

**Overman** **Caedmon**

And you fought for what cause? A - ny that would hire me. A - ny that would

Vln. *f*

Vla. *f*

Vc. *p*

Harp

**1/174 Moderato**

Fl. *p*

Ob. *ff*

Cl. *ff*

Hn. *ff*

C. *ff*

O. *ff*

kill thoughts. That's my hope in - deed.

God knows what to make of you. Are you a Chris - tian, then?

**1/174 Moderato**

Vln. *ff*

Vla. *ff*

Vc. *ff*

Harp

## 1/178 Adagio

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

C. *pp*

Caedmon

There was mu - sic, I heard sing - ing.

*p*

Detailed description: This system contains the first five staves of the musical score. The Flute (Fl.) staff begins with a five-measure rest followed by a melodic line marked *pp*. The Oboe (Ob.) staff has a three-measure rest followed by a melodic line marked *pp*. The Clarinet (Cl.) staff has a three-measure rest followed by a melodic line marked *pp*. The Horn (Hn.) staff has a three-measure rest followed by a melodic line marked *pp*. The Cello (C.) staff has a three-measure rest followed by a melodic line marked *pp*. The vocal line for Caedmon begins with the lyrics "There was mu - sic, I heard sing - ing." and is marked *p* at the end of the system.

## 1/178 Adagio

Vln. *pp*

Vla. *p*

Vc. *p*

Harp *p*

Detailed description: This system contains the next four staves. The Violin (Vln.) staff has a three-measure rest followed by a melodic line marked *pp*. The Viola (Vla.) staff has a three-measure rest followed by a melodic line marked *p*. The Violoncello (Vc.) staff has a three-measure rest followed by a melodic line marked *p*. The Harp staff has a three-measure rest followed by a melodic line marked *p*.

## 1/188 Allegro

Hn. *f*

C. *f*

Overman

Are all your ques - tions ans - wered? Not e -

Detailed description: This system contains the next two staves. The Horn (Hn.) staff has a three-measure rest followed by a melodic line marked *f*. The Cello (C.) staff has a three-measure rest followed by a melodic line marked *f*. The vocal line for Overman begins with the lyrics "Are all your ques - tions ans - wered? Not e -" and is marked *f* at the end of the system.

## 1/188 Allegro

Vln. *f*

Vla. *f*

Vc. *f*

Harp *f*

Detailed description: This system contains the next four staves. The Violin (Vln.) staff has a three-measure rest followed by a melodic line marked *f*. The Viola (Vla.) staff has a three-measure rest followed by a melodic line marked *f*. The Violoncello (Vc.) staff has a three-measure rest followed by a melodic line marked *f*. The Harp staff has a three-measure rest followed by a melodic line marked *f*.

## Caedmon

1/196	<b>Moderato</b>
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1/196 Moderato

1/201

Adagio

Cl. *p*

Hn.

C. *p* *senza rigore*

had changed things. Peo - ple, be - cause of the wars, had moved a - way. I went loo - king for them,

Vla. *3*

Vc.

Hn.

C. *3*

ho - ping I might find... the one lasked for... one I ne - ver knew... had ne - ver seen... they told me that some one had

Vc.

Fl. *pp*

Cl. *pp*

Hn. *3*

C. *3*

come to this mo - nas - te - ry. Per - haps it is so. At a - ny rate, I have seen the place, heard the sing - ing, eased

Vc.

1/217

**Allegro**

Fl. *fp*

Ob. *fp*

Cl. *fp*

C. *8*  
the mind. I have said e-very thing.

O. *8*  
I was ne-ver worse in - formed. Why don't you make your-self

Vc. *8*

1/221

**Moderato**

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *p*

C. *8*  
Have-n't I used all the words I've got? I tra-velled here sim-ply to see the place. I know how it is now:

O. *8*  
known?

1/221

**Moderato**

Vln. *fp*

Vla. *fp*

Vc. *fp*

Harp *f*

Fl. *f* *fp* *f* *fp* *f* *crescendo*

Ob. *f* *fp* *f* *fp* *f* *crescendo* [to cor angais]

Cl. *f* *fp* *f* *fp* *f* *crescendo*

Hn. *f* *fp* *f* *fp* *f* *crescendo*

C. 8 the co-lour of the stone, the sound of the sea, the voice of the bell. That's all I wan-ted.

Vln. *f* *fp* *f* *fp* *f* *p*

Vla. *f* *fp* *f* *fp* *f*

Vc. *f* *fp* *f* *fp* *f*

Harp

1/232 (quasi recitativo)

Hn. *p* 5:4 5:4 5:4

C. 8 *senza rigore* 6 6 **Overman** 5  
I can pass from your land-scape al-to-ge-ther. Where will you go?

Vln. 3 4:6 *pp*

Hn. 5 5

C. 8 **Caedmon** 10 5 5 **Overman** 10  
You said God knows what to make of me. That will do to be-gin with. Do you know how to han-dle hor-ses?

Vln. *p* 5:4 5

Hn. *p*

**Caedmon** **Overman**

I do, yes. We have a place for you here if you want to take it. The sta-ble-man died two months

Vln.

Hn. *p*

**Caedmon**

a-go. What's your an-swer? Is this the pat-tern of things, then? Let me have time to think of the dan-gers.

1/250 **Adagio**

Hn. *p*

**Overman** *[limping off]* *[calling after him]*

I'll give an an-swer by eve-ning. There the job is. What is it that ar-gues in the man?

C. *p*

Vla. *p*

Vc. *p*

Cl. *p*

Hn. *p*

O. *p*

And what holds him here? What sor-row or sin or old night -

Vla. *f*

Vc. *f*



1/259

Fl.

Cl.

O.

Vln.

Vla.

Vc.

*sfz*

*p*

mare has got its claws in - to him? And yet he seems to look as straight

*p*

Fl.

Cl.

O.

Vln.

Vla.

Vc.

*pp*

at things as the warp of the world will let him. A - ny - how, I've

*pp*

*pp*

**BEDE**

It was the year of the Synod of Whitby. There had been controversy over the recent years between the Roman and Celtic Churches and it was agreed that a synod should be held at the monastery of Stroeneshalh, with the Abbess Hilda presiding, where matters concerning the true tradition of the Church should be decided. Now it has reached its end, the bishops and priests have gone back to their different sees and territories, and the Lady Abbess can find quiet in the cloister.

[Scene Two: it is the evening of a summer's day in the monastery garden.  
Walking with the Abbess is a novice nun, recently come to the monastery.]

2/1

**Lentamente**

E. Hn. *dolce*  
*p*

Fl. *p dolce*

E. Hn.

**Abbess**  
A.  
This is the first time I have heard the si - lence of the cloi - sters

Vc. *p*

Harp *p*

2/10

**un poco piu mosso**

Fl.

E. Hn.

A.  
since the great de - bate be - gan. Have there e - ver been so ma - ny bi - shops or

Vc.

Harp

Fl.

E. Hn.

Ass-CI.

Hn.

A.

Vc.

Harp

*p*

*p*

good men to - ge - ther in one place, or so ma - ny words crow - ded in - to one week?

2/16

Fl.

E. Hn.

Ass-CI.

A.

*mf*

*mf*

*poco f*

When my af - ter - noon brain lost its way in the ar - gu - ment

Fl.

E. Hn.

Ass-CI.

Hn.

A.

Harp

*mf*

*cresc*

*cresc*

*cresc*

I closed my eyes and mea - sured which of them said least in the lon - gest way.

Fl. *dim* *p*

E. Hn. *dim* *p*

Bass-Cl. *dim* *p*

A. But you have not heard me say so, daugh - ter. They are all great and god - ly men and

2/27 **tranquillo**

Fl.

Hn. *p*

A. deep - ly to be re - ve - renced. Yet

Vc. *pp*

A. how tran - quil the air is now they have gone, they sy - nod o - ver,

Vln. *arco sul G* *mp* *pp*

Vla. *pp* *mp* *p*

Vc. *mp*

2/33

Fl.

E. Hn.

Bss.-Cl.

Hn.

A.

the di - vi - sion closed. Pa - tience, jus - tice, hu - mi - li - ty and all

Vln.

Vla.

Vc.

Fl.

E. Hn.

ss-Cl.

Hn.

A.

Vln.

Vla.

Vc.

Harp

cha - ri - ta - ble - ness

give warmth

e - nough to light

this house.

But for - give me,

*p*

2/42

più mosso

Novice

N. Dis - turbed, re - verend Mo - ther.

A. some - thing is troub - ling you. Are you un - hap - py? A ve - ry

Vln. *pp con sordino*

Vla. *pp con sordino*

2/44

sempre animato

N. My thoughts play

A. hu - man con - di - tion. But in what way, child?

Vln. *mf* *p* *espressivo*

Vla. *mf* *p* *espressivo*

Vc. *pp con sordino* *mf* *p* *espressivo*

N. tru - ant, I sup - pose that's it. I find I'm half left out of the wor -

Vln.

Vla.

Vc.

N. ship I make. My lips pray to our Fa - ther, to our

Vln. *fp*

Vla. *fp*

Vc. *fp*

Harp *p*

N. Fa - ther in heaven; I love and o-bey you

Vln. *dim* *pp* *p cresc*

Vla. *dim* *pp* *p cresc*

Vc. *dim* *pizz* *arco* *p cresc*

Harp *pp*



2/56 [clarinet]

Cl. *p*

N.  
my spi - ri - tual mo - ther. This is all the daugh - ter - hood I should e - ver need. And yet mo -

Vln. *f*

Vla. *f*

Vc. *f* *p*

Harp *p*

Cl. *f*

N.  
ving through my prayers are a - no - ther fa - ther and mo - ther un - re - mem - bered,

Vc.

Harp

2/62 **più mosso**

Cl. *pp* [to bass clarinet]

N.  
un i - ma - gined. My mo - ther died when

Vln. *pp* *sempre pp*

Vla. *pp* *sempre pp*

Vc. *pp* *sempre pp*

Harp

N.   
I was born, she was on - ly a girl, bare - ly

Vln. 

Vla. 

Vc. 

N.   
six - teen. My grand - pa - rents brought me up at Rook - hope\_ when I asked them a - bout her they

Vln. 

Vla. 

Vc. 

2/80 a tempo

Fl.   
*p*

N.   
on - ly turned a - way and cried. And no - one would speak of my fa - ther

Vln. 

Vla. 

Vc. 

Fl.

N.

nor tell me his name or what had be - come of him.

Vln.

*p*

*cresc*

Vla.

*p*

*cresc*

Vc.

*cresc*

Fl.

*f*

*sub p*

E. Hn.

*f*

*sub p*

Bass-Cl.

*bass clarinet*

*f*

*sub p*

N.

And yet these pa - rents are strange - ly ac - tive in

Vln.

*mf*

*f*

Vla.

*mf*

*f*

Vc.

*mf*

*f*

Harp

*f*

Fl.

E. Hn.

Bss.-Cl.

Hn.

N.

Vln.

Vla.

Vc.

Harp

*f*

*ff*

*dim*

*agitato*

and sim - ply his, whol - ly and sim - ply his. And of late is this

E. Hn.

Bass-Cl.

N.

sin in - creas - ing, these pa - rents in - vade me\_ es - pe - cial - ly in the ear - ly morn - ing as we as -

2/98

calmandosi

N.

sem - ble for Prime I am a - fraid\_ if the de - vil is out to dis - tract me he has sure - ly found the way.

A.

Vln.

Abbess

Let us with ve - ry

A.

pro - per res - spect, leave the de - vil a - side for the pre - sent. These thoughts are not the de - vil's thoughts,

Vln.

Vla.

Vc.

E. Hn.

A.

they are part of your - self, and by these thoughts you bring your cu - ri - o - si - ty, in -

Vln.

Vla.

Vc.

E. Hn.

A.

Vln.

Vla.

Vc.

deed your fa - ther and mo - ther them - selves, your di - vi - sion, your com - plex - i - ty, to be with

2/117

**Lento**

Fl.

E. Hn.

A.

Vln.

Vla.

Vc.

God. This is your whole - ness and your sim - pli - ci - ty.

*pp*

*15ma*

*pp*

*15ma*

*pp*

*15ma*

2/122 tranquillo ancora

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

[The sun is setting]

Abbess

How un -

2/122 tranquillo ancora

Vln.

Vla.

Vc.

Fl.

E. Hn.

Bass-Cl.

Hn.

A.

pro - fi - ta - ble for God if we had no - thing to give Him save our un - di - vi - ded at - ten - tion.

Vln.

Vla.

Vc.

Harp

3/1 Lento

Hn. *p*  
 A. *(they leave)*  
 Vln. *calando pp*  
 Vla. *con sordino p*  
 Vc. *p con sordino*

The first system of the musical score for 'Caedmon'. It features five staves: Horn (Hn.), Alto (A.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Horn part begins with a melodic line marked *p*. The Alto part has a rest marked *(they leave)*. The Violin part has a melodic line marked *calando pp*. The Viola part has a melodic line marked *con sordino p*. The Violoncello part has a melodic line marked *p con sordino*. The time signature is 3/1, and the tempo is Lento.

BEDE [with the music]

We had left Caedmon uncertain whether to leave his hiding place and the bare subsistence of his life, to become stableman to the monastery. He was afraid of coming too close to what was contained there, and of weakening the defenses which he had spent so many years building. And yet, as he said, he felt directed by the pattern of things. So he agreed to take charge of the horses, and this he continued to do to everyone's content, withdrawn but not unfriendly as the weeks went by. And now we have come to the day of the long-remembered solar eclipse of that year. On the evening of that day the farm-workers are celebrating a holiday feast.

Vln. *(b) p*  
 Vla. *pp*  
 Vc. *p*  
 Fl. *p*  
 Vln. *f*  
 Vc. *cresc f*

The second system of the musical score for 'Caedmon'. It features five staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), and Violin (Vln.). The Violin part has a melodic line marked *(b) p*. The Viola part has a melodic line marked *pp*. The Violoncello part has a melodic line marked *p*. The Flute part has a melodic line marked *p*. The Violin part has a melodic line marked *f*. The Violoncello part has a melodic line marked *cresc f*. The time signature is 3/1, and the tempo is Lento.



3/19

**accelerando**

Fl.

Ob.

Vln.

Vla.

*f*

*p* >

**vigoroso....**

Ob.

Vln.

Vla.

Vc.

*dim*

*dim*

*ferocious*

*senza sordino*

*f*

3

**...e vivace**

(♩ = 76)

3/32

Fl.

Ob.

Bass-Cl.

Hn.

Vln.

Vla.

Vc.

*f*

*f*

*f* >

*ff*

*f*

*f*

Musical score for measures 1-4 of Edward Lambert's *Caedmon*. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score features various musical notations including triplets, sixteenth notes, and dynamic markings such as *dim* (diminuendo) and *dim* (diminuendo). The Flute part has a *dim* marking in measure 4. The Oboe part has a *dim* marking in measure 4. The Clarinet in C part has a *dim* marking in measure 4. The Horn part has a *dim* marking in measure 4. The Violin part has a *dim* marking in measure 4. The Viola part has a *dim* marking in measure 4. The Cello/Double Bass part has a *dim* marking in measure 4.

Musical score for measures 5-9 of Edward Lambert's *Caedmon*. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score features various musical notations including triplets, sixteenth notes, and dynamic markings such as *p* (piano) and *cresc* (crescendo). The Flute part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Oboe part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Clarinet in C part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Horn part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Violin part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Viola part has a *p* marking in measure 6 and a *cresc* marking in measure 9. The Cello/Double Bass part has a *p* marking in measure 6 and a *cresc* marking in measure 9.

*Scene Three: In the Great Barn. Evening.*  
*The farmworkers are making preparations for a feast.*

[illegible]

Fl. *cresc* *f* *mf*

Ob. *cresc* *f* *mf*

Bass-Cl. *cresc* *f* *mf*

Hn. *cresc* *f* *mf*

K. *cresc* *f* *mf* **Joddy**

friend - li - ness and a for - giv - ing tide of ale to flow smooth o - ver us. Ah, sure - ly there's no - thing like na -

Vln. *cresc* *f* *mf*

Vla. *cresc* *f* *mf*

Vc. *cresc* *f* *mf*

Harp *cresc* *f* *mf*

Fl. *f* *dim*

Ob. *f* *dim*

Bass-Cl. *f* *dim*

Hn. *f* *dim*

J. *[laughter]* **Kern**

ture be - ing un - na - tur - al to make a man think of his sins those of us who have them! What does

Vln. *p*

Vla. *p*

Vc. *dim* *p*

Harp *dim*

Fl. *p*

Ob. *p*

Hn. *p*

**Caedmon**

C. A - bout what? **Overman** I held my

K. Sta - ble - man say? The sun's ec - lipse, he means.

Vln. *p*

Vla. *p*

Fl. *p*

Ob. *p*

Bass-Cl. *p*

Hn. *p*

**Widow**

W. He's done lit - tle else but hold his

C. breath at the si - lence of the world.

Vln. *p*

Vla. *p*

This musical score is for Edward Lambert's piece 'Caedmon'. It is a multi-staff work featuring woodwinds, strings, and vocal soloists. The score is divided into two systems, with a page number '3/77' at the top right of the second system.

**First System:**

- Fl.** (Flute): Features triplet patterns in the first three measures.
- Ob.** (Oboe): Features triplet patterns in the first three measures.
- Hn.** (Horn): Sustained notes in the first three measures.
- W.** (Widow): Vocal line with lyrics "breath since he came here." and "And what".
- O.** (Overman): Vocal line with lyrics "We all came through in - to day - light a gain."
- Vln.** (Violin): Features triplet patterns in the first three measures.
- Vla.** (Viola): Features triplet patterns in the first three measures.
- Vc.** (Violoncello): Sustained notes in the first three measures, then an *arco* section with a *p* dynamic and an accent in the fourth measure.
- Harp**: Sustained notes in the first three measures, then a *p* dynamic in the fourth measure.

**Second System:**

- Fl.** (Flute): Continues with triplet patterns.
- Ob.** (Oboe): Continues with triplet patterns.
- Flss-Cl.** (Flute/Clarinet): Sustained notes in the first three measures, then a *p* dynamic in the fourth measure.
- Hn.** (Horn): Sustained notes in the first three measures.
- C.** (Cello): Vocal line with lyrics "words can be found for that?" and "When".
- Vln.** (Violin): Continues with triplet patterns.
- Vla.** (Viola): Continues with triplet patterns.
- Vc.** (Violoncello): Continues with triplet patterns.

**Performance Markings:**

- 3/77**: Page number at the top right of the second system.
- calando**: Marking above the Flute and Oboe staves in the second system.
- arco**: Marking above the Violoncello staff in the first system.
- p**: Dynamic marking (piano) in the Violoncello and Harp staves in the first system, and in the Flute/Clarinet staff in the second system.
- calando**: Marking above the Violin and Viola staves in the second system.

Fl.

Ob.

Bass-Cl.

Hn.

W.

Vln.

Vla.

Vc.

the light went

out of the day it

*pp*

*p*

3/90

Fl.

Ob.

Ass-Cl.

Hn.

W.

J.

was like the **Joddy** day, the day

When that

3/90

Vln.

Vla.

Vc.

*cresc*

*dim*

*cresc*

of judge ment

creep ing night

*dim*

*p*





Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

K.

Vln.

Vla.

Vc.

*cresc*

*calando*

*p*

fall out with them - selves

round you,

or what great vic - to - ry *p*

a - ni - mals whim - per - ing as if a

*calando*

*calando*

3/119 **animato**

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

O.

K.

Vln.

Vla.

Vc.

*f*

*f*

in the sky, e - ven they mis - guide you.

ghost un - seen is walk - ing, fa - mi - liar things be - co - ming shapes of the night.

**Overman**

Un -

does it sig - ni - fy?

3/119 **animato**

## Edward Lambert: Caedmon

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

O.

Vln.

Vla.

Vc.

til you feel the world be-ing gi - ven back to

Widow

Joddy

The plea

The plea

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

O.

K.

sure of feel - ing a - gain a new warmth

sure of see - ing a - gain the glint on

us: the plea - sure of find - ding some

Kern

Who knows

3/131

Vln.

Vla.

Vc.

Harp

*pizz* *non arpegg.* *ff*

*pizz* *non arpegg.* *ff*

*pizz* *non arpegg.* *ff*

*pizz* *non arpegg.* *ff*

## Edward Lambert: Caedmon

Fl.

Ob.

Bass-Cl.

Hr.

W.

J.

O.

K.

Vln.

Vla.

Vc.

Harp.

lay - ing its hands to your face.

the pitch fork tines, the blush of the

thing lost, the veins on Jod-

what bane or be - ne - fit has been de - ci - ded for our fu - ture?

Fl.

Ob.

Bass-Cl.

Hr.

W.

J.

O.

Vln.

Vla.

Vc.

Harp.

3/146

*dim* *p*

*ff* *dim* *p*

tur nips. ..and it's wait - ing for the spi - got to come

dy's nose plain for all to see!

3/146

*arco* *f* *dim* *p*

*arco* *f* *dim* *p*

*arco* *f* *dim* *p* *pizz*

*FGA* *p*

Widow [with a fistful of straws] straws are pulled...

Who pulls the short straw takes the harp and makes what he can of it.

out of the bar-rel.

3/160

ff

campana in aria

Widow

Joddy

Ah! Not me!

...and ale is poured...

Let's

Overman

Let's

Kern

Let's

Let's

ff

Eb F Gb Ab, Bb C D

100

Fl.

Ob.

Bass-Cl.

Hn.

W.

J.

O.

K.

Vln.

Vla.

Vc.

Harp

give thanks we've got the world with us

*sf* *cresc*

*tutti forza* *gliss* *sf* *sfz*

*etouffez*

A small harp is passed around.

**JODDY** begins tentatively, warming up as he goes, accompanied by groans and laughter from the others, which eventually drown him out.

3-172

*parlato*

J. Who has the bad hap to be first one to bring harp on - to lap to strum a cold string

Harp

J. with fin - ger and thumb be - fore the drink cha - ses warm fire in - to fa - ces and makes the blood spin

Harp

J. for good com - fort with - in for good com - fort with - in this man, though I says it, who so brave - ly will face it, is

Harp

*tornando a tempo giusto*

J. wor - thy of wor - ship, of lord - ship, of sir - ship, and so he'll con - ti - nue to woo you and win you, to

Harp


[thinking] 3-173


J. rhyme you and spin you with mus - cle and si - new to mid - night and worse un -


Harp

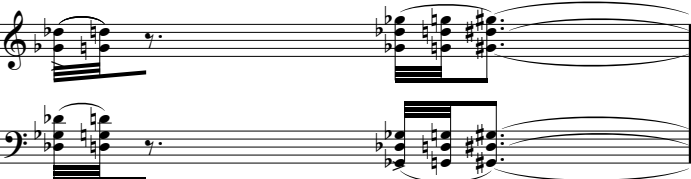
[con pedale]

*accel.*

J.  til some man lo - ses the strings of his purse... so who's going to be wil - ling to for - feit a shil - ling or a - ny, or

Harp 

J.  a - ny to fish out a pen - ny...

Harp 

**JODDY**

Who's going to take the harp, then?

**THE OTHERS**

Kern, give us "When I was walking"!

**KERN**Shall I do that? [*taking the harp*]**THE OTHERS**


Do that, Kern! Let's hear it again!

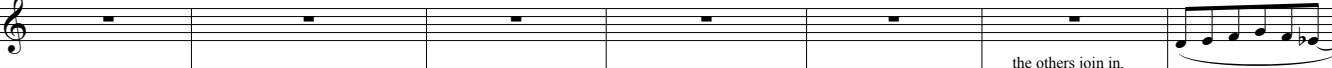
3/174

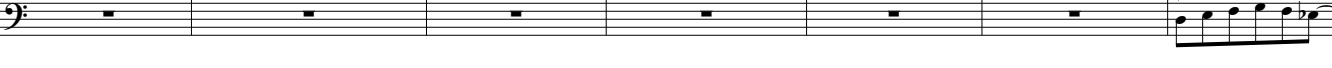
**Kern***cantabile*


W.  When I was walk - ing in a green glade a la - dy was loi - tering shy - ly in

Harp 

W.  shade. "Take a step, a step," I said, "till I see the sun touch your lip and lie o - ver your knee."

S1, S2 


B1 B2 


Harp 

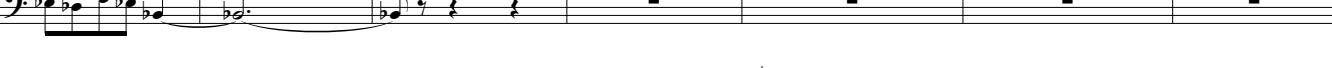
**Chorus**


the others join in,  
(hum) *p*  
except for  
Caedmon

3/190

W.  She stood up so straight, a birch-tree be-come, "Go back to your mate, I've

S1, S2 

B1 B2 

Harp 



**piccolo** (as tin whistle)

Picc. *p*

W.  
a hus - band at home." "Then bet - ter walk in - to the day - light," I said, "for deeds that are

Harp

Picc.

W.  
dark - est are done in the shade." *p*

S1, S2  
"for deeds that are dark - est are done in the

B1 B2

Harp

3/208

Picc. *piu forte*

W.  
When I felt for her breast she be - came a ga - zelle, said "If you ride me I'll take you to

S1, S2  
shade."

B1 B2

Perc. *p* [played by viola] *poco a poco cresc.*

Perc. *p* [played by cello]

Harp *piu forte*

The musical score is arranged for a large ensemble. It features a Piccolo (Picc.) in the upper woodwinds, a W. (Wind) section in the lower woodwinds, Percussion (Perc.) in the percussion section, and Harp in the strings. The vocal parts include a Soloist (S1, S2) and a Chorus (B1, B2). The lyrics are written below the vocal staves. The score includes various musical notations such as triplets, slurs, and dynamic markings like *crescendo*. The lyrics are: "hell, and there you'll suffer the truth of your creed: the deeds that are darkest are done in the shade, *crescendo* are done in the shade." "Deeds that are darkest are done in the shade."

Picc.

W.

hell, and there you'll suf - fer the truth of your creed: the deeds that are dark - est are done

Perc.

Perc.

Harp

Picc.

W.

in the shade, *crescendo* are done in the shade."

S1, S2

"Deeds that are dark - kest are done in the shade."

B1 B2

Perc.

Perc.

Harp

(applause)

### OVERMAN

Refill, now, refill,  
and a toast to the oast!

## Edward Lambert: Caedmon

3/224 molto energico e pazzo

like a tin whistle

Picc. *sempre f*

E. Hn.

E♭ Cl.

W. **Overman**  
All true men of thirst Out - pour me who durst Al - le - lu - ia Now you shall hear The

S1, S2  
Al - le - lu - ia

T2, B2

Perc. *[optional]* *f*

Vln. *f* out of tune, con portamento like a fiddle *ff* *pizz* *arco f*

Harp *f*

3/224 molto energico e pazzo

Picc. *sfz* *f*

E. Hn.

E♭ Cl. *f*

W. sing-ing of beer If it's brewed As it should Tongue and throat will hear How it sings deep and clear Wink - ing sun - light

S1, S2  
If it's brewed As it should

T2, B2

Perc.

Vln. *ff* *pizz*

Harp *f*

This musical score is for Edward Lambert's 'Caedmon'. It is written for a large ensemble including Piccolo, Euphonium, E♭ Clarinet, Wurlitzer, Soprano and Alto Saxophones, Tenor and Bass Saxophones, Percussion, Violin, and Harp. The score is divided into two systems, each containing staves for these instruments and vocal parts. The key signature has one flat (B-flat), and the time signature is 3/4. The first system begins with a Piccolo introduction marked with a 6-measure rest and a 3/246 tempo marking. The vocal parts enter with the lyrics 'in the air.' followed by 'No man has a fault Who turns bar-ley to malt'. The instrumental parts feature complex rhythms, including triplets and sixteenth-note passages. The second system continues the vocal melody with the lyrics 'Al - le - lu - ia Who fer-ments the wort Will come to no hurt If it's brewed As it should In the sweat-ing and roast - ing Be'. The instrumental parts continue with similar rhythmic complexity, including a Piccolo section with sixteenth-note runs and a Violin section with a 'pizz.' (pizzicato) marking. The Harp part provides a steady accompaniment with chords and triplets. The score is marked with various dynamics such as *ff* (fortissimo) and *fz* (forzando).

Picc. *3/246*

E. Hn.

E♭ Cl. *ff*

W. in the air. No man has a fault Who turns bar-ley to malt

S1, S2 *Skir - ri-lap - pit tol - de - ro Skir - ri-lap - pit tol - de-ro.*

T2, B2

Perc.

Vln. *arco* *f* *ff* *3/246*

Harp

Picc. *fz*

E. Hn.

E♭ Cl. *ff*

W. Al - le - lu - ia Who fer-ments the wort Will come to no hurt If it's brewed As it should In the sweat-ing and roast - ing Be

S1, S2 *Al - le - lu - ia If it's brewed As it should*

T2, B2

Perc.

Vln. *pizz.* *f* *ff*

Harp *fz*

This musical score is for Edward Lambert's 'Caedmon'. It is a multi-staff work featuring a variety of instruments and vocal parts. The score is divided into two systems, each containing staves for Piccolo, Euphonium/Horn, E♭ Clarinet, Woodwind (W.), Soprano 1/Soprano 2 (S1, S2), Tenor 2/Bass 2 (T2, B2), Percussion (Perc.), Viola (Vln.), and Harp. The vocal parts (W., S1, S2, T2, B2) have lyrics written below them. The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the Piccolo and Viola, and sustained chords in the Harp. Dynamic markings like *sfz* (sforzando) and *ff* (fortissimo) are used throughout. Rehearsal marks 3/263 are present in the Piccolo and Viola parts. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

Picc. *sfz* 3/263

E. Hn.

E♭ Cl.

W.  
rea - dy for boast - ing The toast of our feast - ing. What mo - per will ask To

S1, S2  
Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro

T2, B2

Perc.

Vln. *pizz* *arco* *pizz* *arco* *pizz* 3/263

Harp *fs*

Picc. *sfz*

E. Hn.

E♭ Cl. *ff*

W.  
bung up the cask? Al - le - lu - ia Of beer for good sake No pri - soner we'll make If it's brewed As it should But let it come

S1, S2  
Al - le - lu - ia If it's brewed As it should

T2, B2

Perc.

Vln. *arco* *ff* *f*

Harp *fs*

3/280 **Adagio**

3/280 Adagio

Picc.

E. Hn.

E♭ Cl.

W.

S1, S2

T2, B2

Perc.

Vln.

Harp

*Then hold-ing our heads We're off to our beds Deep dreams ne-ver fail Men kissed by the ale*

*tol - de - ro Al - le - lu - ia If it's brewed As it should*

3/280

## Edward Lambert: Caedmon

3/294 **a tempo**

Picc. *pp* *pp* *f*

E. Ha. *p*

E♭ CL. *pp*

W. *pp* *f*  
*falsetto*  
 We shall float like an ark On the de-luge of dark To the ri - sing of the lark.

S1, S2 *f*  
 Skir - ri - lap - pit

T2, B2

Vla. *cresc*

Harp *p* *glissando*

3/294 **a tempo**

Picc. *f* *p* *f* *p* *f* *p* *f* *p* *f*

E. Ha. *f* *p* *f* *p* *f* *p* *f* *p* *f*

E♭ CL. *f* *p* *f* *p* *f* *p* *f* *p* *f*

Ha. *f* *p* *f* *p* *f* *p* *f* *p* *f*

W. *f* *p* *f* *p* *f* *p* *f* *p* *f*  
 Ski - ri - lap - pit tol - de - ro. Heigh - ho, Heigh - ho,

S1, S2 *f* *p* *f* *p* *f* *p* *f* *p* *f*  
 tol - de - ro Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro

T2, B2

Perc.

3/302 **subito molto lento**

Vla. *pizz* *ff* *arco* *pizz* *arco* *pizz* *arco* *ff*

Vla. *pizz* *f* *arco* *ff*

Vc. *ff*

Harp *f* *f* *f* *f*

**molto accel...      ...e piú animato al fine**

Picc.

E. Hn.

E♭ Cl.

Hn.

W.

Heigh - ho,    Heigh - ho,    Ski - ri - lap - pit tol - de-ro.    Heigh - ho,    Heigh - ho,    Heigh - ho,    Heigh - ho,

S1, S2

*cresc*

Skir - ri - lap - pit    tol - de-ro    Skir - ri - lap - pit    tol - de-ro.    Skir - ri - lap - pit    tol - de-ro    Skir - ri - lap - pit    tol - de-ro

T2, B2

Heigh - ho,    heigh - ho,    Heigh - ho,    heigh - ho,

Perc.

**molto accel...      ...e piú animato al fine**

Vln.

Vla.

Vc.

*f* *ff* *ff* *ff*



Picc.

E. Hn.

E♭ Cl.

Hn.

W.

Heigh - ho, Heigh - ho, Ski - ri - lap - pit tol - de - ro. Heigh!

S1, S2

Skir - ri - lap - pit tol - de - ro Skir - ri - lap - pit tol - de - ro, heigh!

T2, B2

Heigh - ho, heigh - ho, Heigh - ho, heigh - ho,

Perc.

Vln.

Vla.

Vc.

Harp

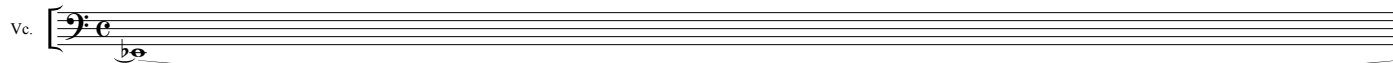
**Joddy**

Who's to have the harp now?

3-318

**Widow**Caedmon the Stableman!  
Let him sing for his sup-per!**Caedmon****Voices**Give us your voice, Stableman!  
Where is he?

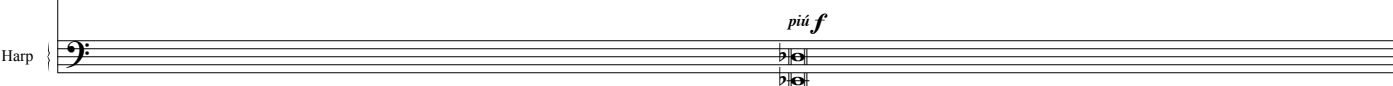
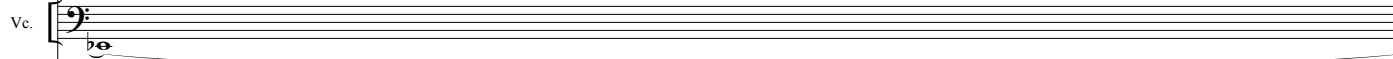
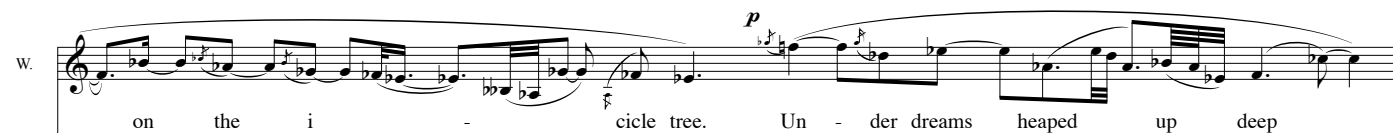
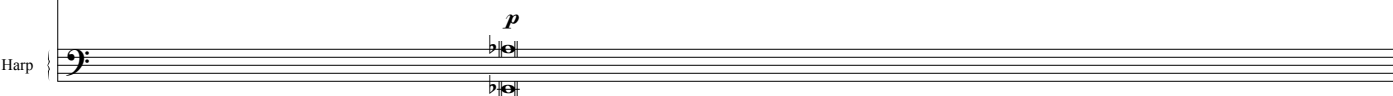
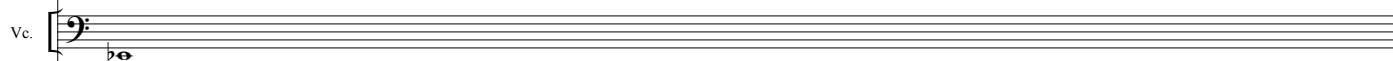
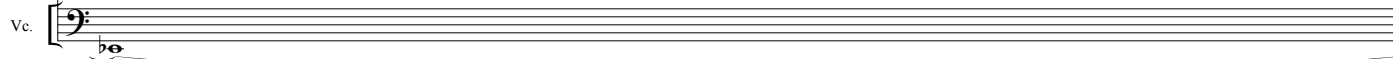
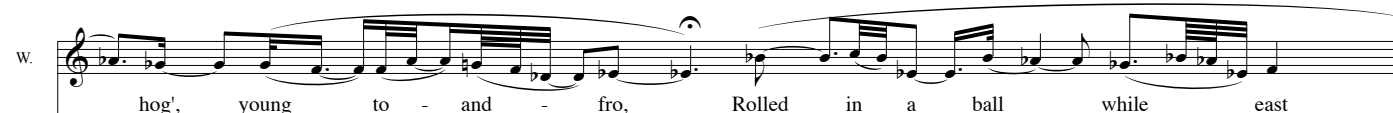
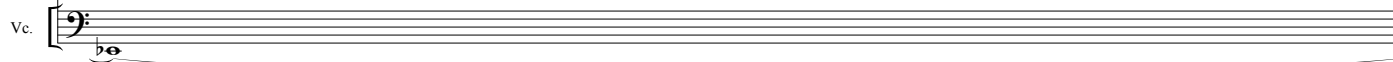
You'll have to ac - cept me as the dumb man I am.

**Voices**Such ingratitude!  
We'll help you along!  
Give us a verse!**Joddy**There must be some old rhyming you can  
remember.  
What rocked your cradle?**Caedmon**


No-thing that could pos - si - bly please you.

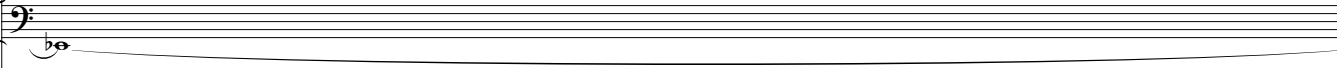
**Overman**That's how it is: let him be as he will,  
stay the way we find him.  
Here's the Widow can tell us of rocking cradles.**Widow** *sottissimo voce, senza rigore*

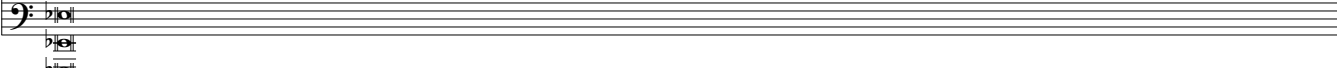
Now, lie 'hedge -



*calando*

W.   
Curl in a do - noth - ing, know - noth - ing sleep...

Vc. 

Harp   
*p* (the scene dissolves into sleep)

**BEDE**

So Caedmon made his way through the night, sick with himself for never finding, even for the sake of mirth, words that would make a bridge between himself and his fellow men. Caedmon slept. Distantly, the sound of singing and laughter from the barn sank down through the dark and drained away, while the voices from the monastery sang the Holy Office of night and the sea intoned its regular responses. Caedmon dreamt. Clambering back to his old shelter in the cliff, a person was in the cave-mouth, as though a time had been agreed for meeting. Or was Caedmon seeing... could it be himself he saw waiting there? If only the sunlight wouldn't flash its feathers like a bird bathing.

4/1

*[Scene Four: Caedmon's dream]*

Hn.   
*p*

**Person in the Dream** **Caedmon**

P.   
You have been ta-king your time, Caed-mon. I move dan-gerous - ly slow - ly, I know. What am I to call you?  
*quasi recitative*

Vc. 

Hn.   
*p*

**Person**

P.   
Why should you want a name to make di - vi - sion bet - ween us? Call me by your own name if you like.

Vc. 

Hn.   
*p*

P.   
Are you at peace with - in your-self? Why did you come a - way in - to si - lence from

Vc. 

*p*

*f*

**Caedmon** **Person**

where the sing - ing was? I felt un - fit - ted. And yet fit for si - lence?

*p*

*f*

**ritenuto**

4/16

**lento**

*p*

*dim*

**Caedmon** **Person** **Caedmon**

There was no mu - sic in me. Ne - ver? I heard the sing - ing. It was like

**ritenuto**

4/16 **lento**

*p* *pp*

4/22

**animato**

*mf*

**Person** **Caedmon** **Person**

the sound of eve - ning in a gar - den. You were young. I was twen - ty years old. Each day ra - ti - fied the next,

*mf*

Hn.

P.

Vla.

Vc.

*cresc*

*cresc*

*mf cresc*

threw out its bound-aries like the rays of the sun. You were faith it-self, you were the pur-pose of life - you were

4/29

**lento**

Cl.

Hn.

C.

P.

Vla.

Vc.

*f*

*f*

*(shouting) f*

Let me be free of you.

*sotto voce*

part of the mu - sic then. She was ve - ry young, your

*pp*

Cl.

P.

Vla.

Harp

*pp*

**Caedmon** **Person**

love, not long out of child - hood. She was six - teen. Yet she

*p*

**animando**

Cl.

Hn.

C.

P.

**animando**

Vln.

Vla.

Vc.

**4/38 molto animato**

Cl.

Hn.

C.

P.

Death became two things: death and a child.

Vln.

Ob. *p* *f* *f*

Cl. *p* *f* *p* *fp*

C. *marcato, molto animato*  
8  
I des-troyed such a won-der earth hard-ly had time to va-lue her. I had seen God in life and he had given me death. I went

Vln. *f*

Vla. *f* *ff*

Vc. *f*

C. 8  
where the fight - ing was and saw him plai-ner in the pain and viol - ence, and hoped his eyes were

Vln.

Vla.

Vc.

4/45

Cl. *fz* *fz* *fz*

Hn. *fz* *fz* *fz*

C. *Person (laughing)*  
co-vered in shame for his own mak - ing. You have bro-ken the si - lence. Your wound is mine

Vln. *ff* *fz* *fz*

Vla. *ff* *fz* *fz*

Vc. *ff* *fz* *fz*

Fl. *f* *f* *f* *calmandosi*

Ob. *f* *f* *f* *p*

Cl. *f* *f* *f*

Hn. *f* *f* *f*

*Girl in the Dream*  
now. It is his now.

Vln. *ff* *calmandosi*

Vla. *f* *calmandosi*

Vc. *f* *calmandosi*



4/56 **semplice** ♩ = 54

Fl.

Ob.

G.

Girl

Are you rea - dy to turn to -

Vln.

Vla.

Harp

Fl.

Ob.

G.

wards me? A mist is cur - ling off the ri ver. I

Vln.

Vla.

Harp

Fl. *p*

Ob. *p*

G.

am at the mid - way of the bridge. The light is be - hind me as

Vln.

Vla.

Harp

Detailed description: This system contains the first five staves of the musical score. The Flute and Oboe parts begin with a piano (*p*) dynamic and feature triplet markings. The Soprano line contains the lyrics 'am at the mid - way of the bridge. The light is be - hind me as'. The Violin, Viola, and Harp parts provide harmonic support with sustained notes and rests.

Fl.

Ob.

G.

I look to - wards you, which is why you feel it fin - gering and trac - ing your face, as I

Vln.

Vla.

Harp

Detailed description: This system contains the next five staves. The vocal line continues with the lyrics 'I look to - wards you, which is why you feel it fin - gering and trac - ing your face, as I'. The instrumental parts continue their accompaniment, with the Flute and Oboe featuring more triplet markings.

Fl. *pp*

Ob. *pp*

G. used to do. I am touch - ing you now.

C. **Caedmon**  
How is this?

Vla.

Harp

This system features woodwinds (Flute, Oboe) and strings (Violins, Viola, Harp). The vocal parts (Soprano, Alto, Tenor) enter with the lyrics "used to do. I am touch - ing you now." The Bassoon part enters with the lyrics "Caedmon How is this?". The woodwinds play triplets marked *pp*. The strings provide harmonic support with sustained chords and a harp accompaniment.

4/78 **animato**

Fl.

Ob. *p* *cresc*

Cl. *p* *p* *p* *cresc*

Hn. *p* *p* *cresc*

**Person**

P. We have wres - tled 'til the brea - king of the day.

This system continues the musical score. The woodwinds (Oboe, Clarinet, Horn) and strings (Violins, Viola, Harp) play more complex passages. The vocal parts (Soprano, Alto, Tenor) enter with the lyrics "We have wres - tled 'til the brea - king of the day." The woodwinds play triplets marked *p*. The strings provide harmonic support with sustained chords and a harp accompaniment.

4/78 **animato**

Vla. *p* *p* *cresc*

Vc. *p* *p* *cresc*

This system continues the musical score. The woodwinds (Violins, Viola, Harp) play more complex passages. The vocal parts (Soprano, Alto, Tenor) enter with the lyrics "We have wres - tled 'til the brea - king of the day." The woodwinds play triplets marked *p*. The strings provide harmonic support with sustained chords and a harp accompaniment.

4/84 **calmo**

(♩ = 60)

Ob. *ff*

Cl. *ff*

Vln. *p* *cresc* *ff* *p*

Vla. *fz* *f* *fz*

Vc. *f* *cresc* *fz* *dim*

Fl. *pp*

Cl. *pp*

G. *sotto voce*  
We have gone in - to the corn - field.

Vln. *pp*

Vla. *p* *pp*

Vc. *pp*

Harp *p*

Fl. *p*

Ob. *pp* *p*

Cl. *p*

G. *p*

Vln.

Harp

We have made a pri - vate har - vest

Fl. *pp*

Ob. *pp*

Cl. *pp*

G. *col canto*

Vln.

Vla. *p*

Harp

and ea - ten it.

Fl.

Ob.

Cl.

Hn.

*p*

*p* *cresc*

G.

And you take a cup of leaves still hold - ing the dew - so ear - ly in

Vln.

Vla.

Vc.

*p*

Harp

Fl.

*cresc*

Ob.

*cresc*

Cl.

*cresc*

Hn.

*cresc*

G.

the morn - ing it is - we drink

Vln.

*cresc* *f*

Vla.

*cresc*

Vc.

*cresc* *f*

Harp

4/110 **più mosso**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

G. *pp*

Cti. *p*

Oh, to - ge - ther. Why have you let me be lost in si - lence?

Oh, my love.!

4/110 **più mosso**

Vln. *p*

Vla. *f* *pp*

Vc. *fz*

Harp *fz*

**Caedmon**

Cti. *pp*

You were ta - ken a - way from me. And the child as well. I was ne - ver to see her.

Vln. *pp*

Vla. *pp*

Vc. *pp*

Edward Lambert: Caedmon

Fl. *p* *f* *p*

C. *4:6* *4:6* *4:6* *4:6* *4:6*

Person *4:6* *4:6* *3* *4:6* *4:6* *4:6*

[to Caedmon] Give in, the wres - tling is o - ver.

Vln. *f* *ff* *p*

Vla. *cresc* *p cresc* *f dim* *pp*

Ve. *cresc* *f*

**Girl**

It was not I who made the si - lence. But it's you who keep it.

4/118 con intensità  $\text{♩} = 44$ 

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Hn. *f* *4:6* *4:6* *4:6*

G. *4* *4* *4:6*

**The trust - ing place**

4/118 con intensità  $\text{♩} = 44$ 

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Ve. *f* *p* *f*

Harp

B# C# D#  
Eb F# G# A°

E°



## Edward Lambert: Caedmon

Fl. *p* *cresc* *ff*

Ob. *p* *cresc* *f*

Cl. *p* *cresc* *ff*

Hn. *f* *p* *cresc* *ff*

G. *f* *p* *cresc* *f*

Vln. *p* *cresc* *f*

Vla. *p* *cresc* *f*

Vc. *p* *cresc* *f*

Harp

of love is where we meet,

Fl. *p*

Ob. *ff* *p*

Cl. *p*

Hn. *f* *dim* *p*

G. *f* *p*

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Harp *ff* *p*

and where our voices have be -

B $\sharp$  F $\circ$

## Edward Lambert: Caedmon

This musical score is for Edward Lambert's 'Caedmon'. It features a vocal line and a full orchestral accompaniment. The score is divided into two systems, each containing staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Guitar (G.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp.

**First System:**

- Fl., Ob., Cl., Vln., Vla., Vc.:** These instruments play a melodic line that begins with a *cresc* (crescendo) and then transitions to a *p* (piano) dynamic. The Flute, Oboe, and Clarinet parts include slurs and ties across measures.
- Hn.:** The Horn part features a melodic line with slurs and ties, and a *p* dynamic marking.
- G.:** The Guitar part has a melodic line with slurs and ties, and a *p* dynamic marking.
- Vocal:** The vocal line is written in a single staff with lyrics: "come one as the sun comes up". It includes slurs and ties, and a *p* dynamic marking.
- Harp:** The Harp part is written in a single staff with a *p* dynamic marking and a *D°* (D major) chord indicated.

**Second System:**

- Fl., Ob., Cl., Vln., Vla., Vc.:** These instruments play a melodic line that begins with a *cresc* and then transitions to a *ff* (fortissimo) dynamic. The Flute, Oboe, and Clarinet parts include slurs and ties across measures.
- Hn.:** The Horn part features a melodic line with slurs and ties, and a *ff* dynamic marking.
- G.:** The Guitar part has a melodic line with slurs and ties, and a *ff* dynamic marking.
- Vocal:** The vocal line is written in a single staff with lyrics: "o - ver the sea.". It includes slurs and ties, and a *ff* dynamic marking.
- Harp:** The Harp part is written in a single staff with a *ff* dynamic marking and a *D°* (D major) chord indicated.

4/138

♩ = 60

First system of the musical score for 'Caedmon'. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), and Viola/Vocals (Vla./Vc.). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, marked with *fz* (forzando) and *p* (piano). The strings include a *cresc* (crescendo) marking. The system concludes with a double bar line and a 3/4 time signature change.

Second system of the musical score. It includes the same instrumental staves as the first system, plus a vocal line for the soloist (P.). The woodwinds and strings continue their rhythmic accompaniment, marked with *pp* (pianissimo). The vocal line features the lyrics: "Ac-cept, Caed-mon, sing. What shall I sing? Sing the be-gin - ning of cre -". The system concludes with a double bar line and a 2/4 time signature change.

**BEDE**

So Caedmon dreamt. Even while he slept his head was full of the sounds of life, wind blowing and the flowing water, the alarm cry and the skyward singing of birds, the lowing and whinneying and bleating and cackling of living creatures, the cries, prayers and laughter of men and women. As though a harp had been put into his hand, he sought out words, trying to find, however awkwardly, the indwelling music that created us.

Fl.

Ob.

Cl.

Hn.

P.

Girl

Caedmon

a - ted things. Sing.

Vln.

Vla.

Vc.

Harp

Bb C° D# E° F° Gb Ab

*f*

4-150

senza rigore (♩ = 40 ♩ = 60)

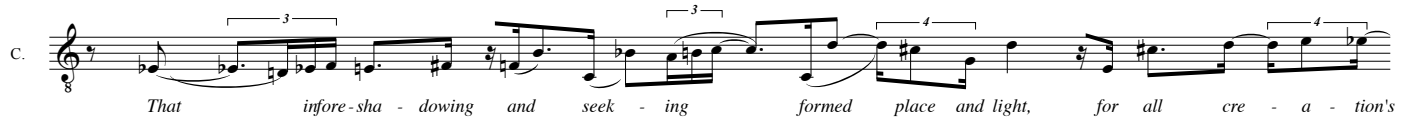
C.

*I*

am rea - dy to praise

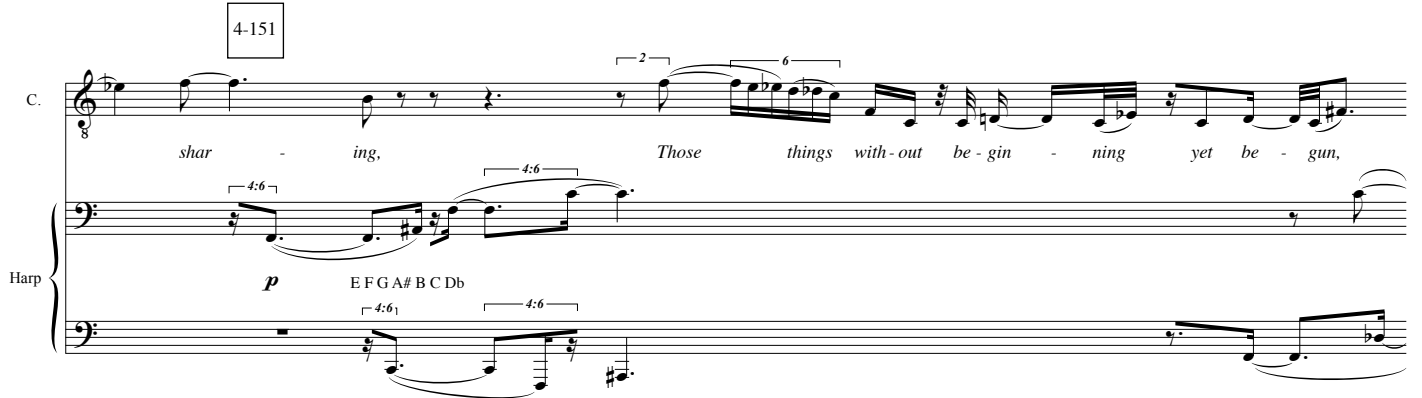
C.

the mea - sure - less mak - ing

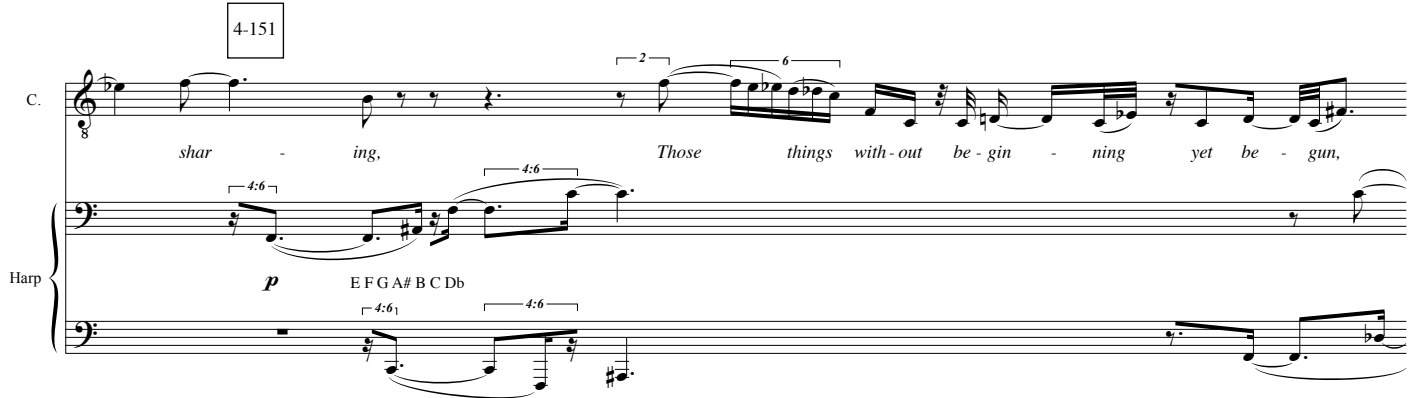
C. 

That infore-sha - dowing and seek - ing formed place and light, for all cre - a - tion's

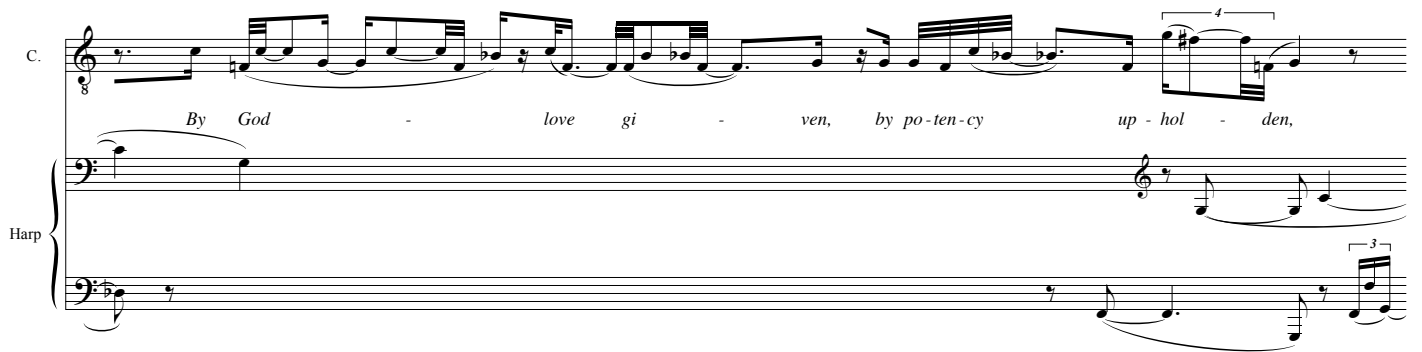
4-151

C. 

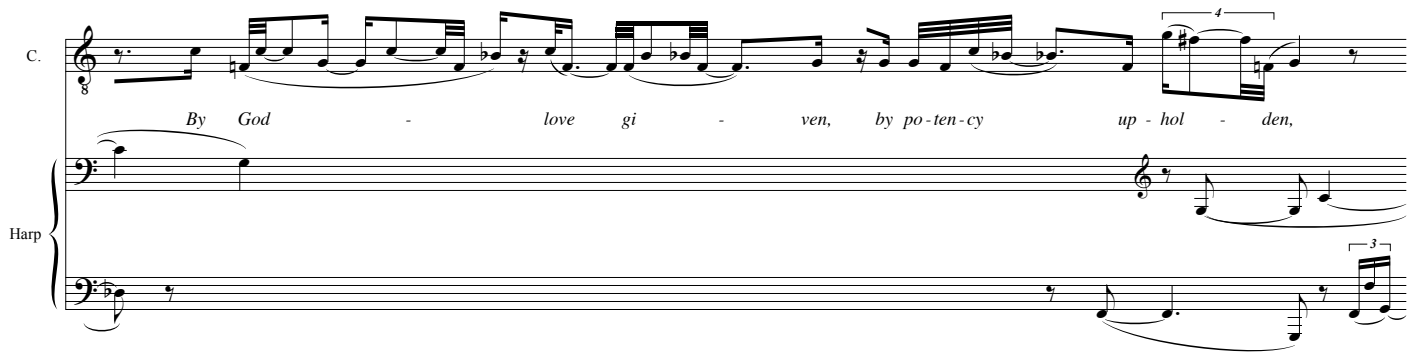
shar - ing, Those things with - out be - gin - ning yet be - gun,

Harp 

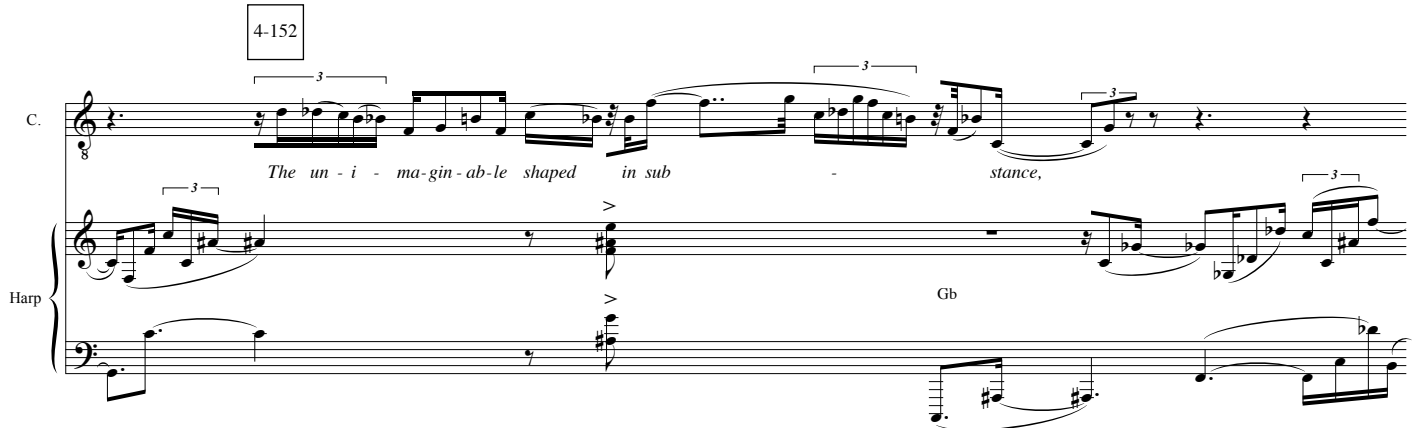
*p* E F G A# B C Db

C. 

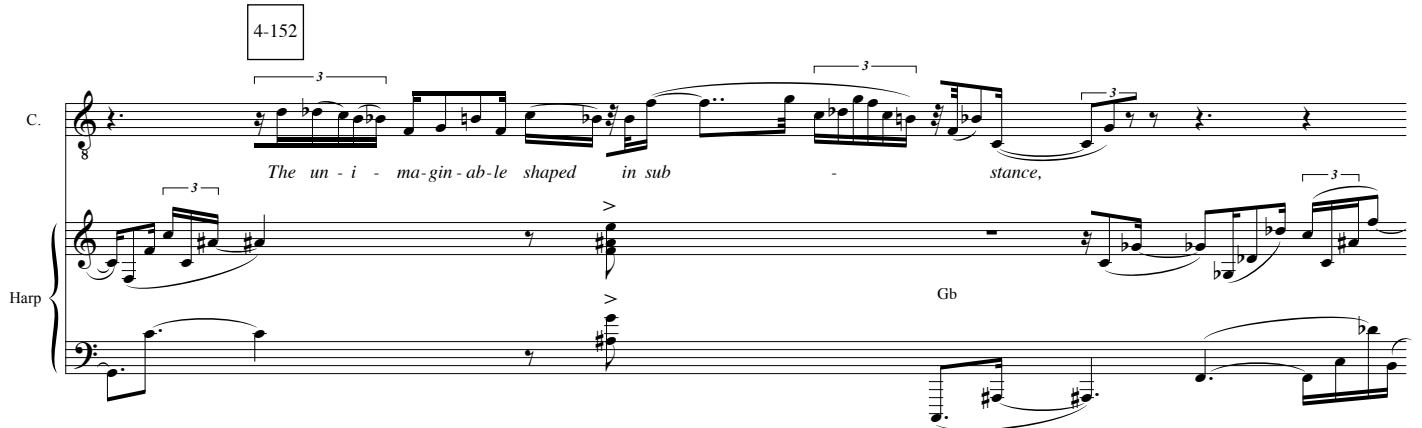
By God - love gi - ven, by po - ten - cy up - hol - den,

Harp 

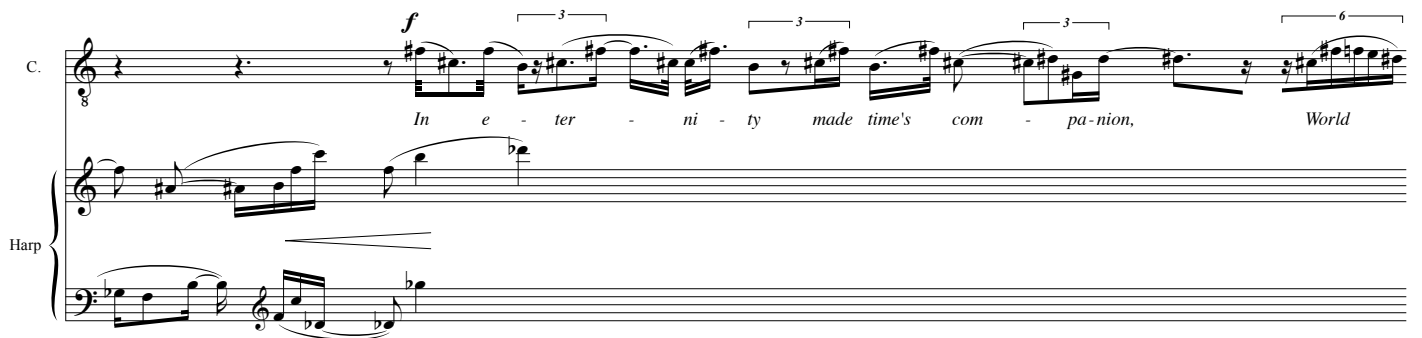
4-152

C. 

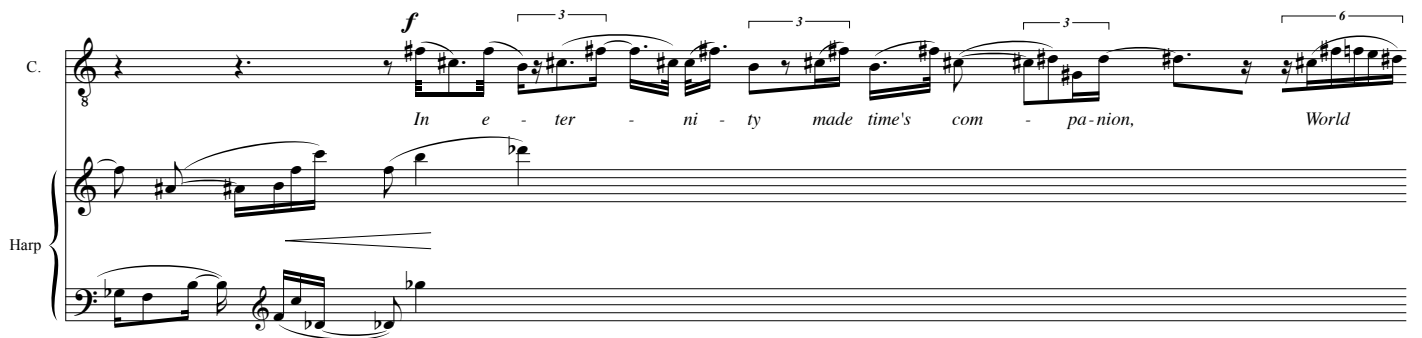
The un - i - ma - gin - ab - le shaped in sub - stance,

Harp 

Gb

C. 

In e - ter - ni - ty made time's com - pa - nion, World

Harp 

4-153

C. and earth - kind, by God's grace guar - ded.

Harp G# A Bb D# *pp*

Un - know - a - ble God, per - fect in per - sua - sion, Of

C. all won - der the a - wake - ner, Who out of in - ward want - ing spun the hea - vens,

Harp *f* Gb A# B

*sempre più animato*

C. Gave the bo - dy of space a heart for li - ving And called it Earth,

Harp E F Gb A# B C Db

4-154

C. 8

And crea - tures warm in their ways, the day pos - ses - sing, The se - cret night in - vad -

Harp

*sfz* *p*

C. 8

ing, speed and strength and lithe - ness held in a mar -

Harp

*f* *Ab* *Eb* *f* *p*

C. 8

vel of mus - cle.

Harp

*ff* *E°*

Harp

*pp* *B°* *A#* *(rit.)*

**BEDE**

When Caedmon awake from dreaming he remembered he had made words for a song in his dream, and he remembered the words that had come to him. Now the sun would soon be rising. He went about his work in the half light, chanting under his breath, startling the animals by trumpeting out a succession of words, as neck-stretched as a cock crowing.

5/1 Andantino (♩ = 64)

Fl.

Ob.

Cl.

**BEDE**  
He listened to the choir of voices, as he had listened each morning, and he heard clearly  
among the others a woman's voice which seemed to be a part of his life.

**Caedmon**  
Then the spi -

5/1 Andantino (♩ = 64)

Vln.

Vla.

Vc.

Harp

*pp*  
*con sordino*

*pp*  
*con sordino*

*p dolce*

*f*

*p*

rit of God moved a - cross the world Like a man's brea - thing and dis-turbed the dust. And

*f*

*p*



5/15 (♩ = 96)

*As Caedmon awakes, the singing of Prime is heard in the distance.*

S 1

S 2

T 1

T 2

B 1

B 2

Fl.

Ob.

Cl.

C.

Vln.

Vla.

Vc.

Harp

*(continuing his song)*

the dust spoke... ...There was man, there was

5/24

S 1

Pri - mor - di - is lu - cis

S 2

Pri - mor-diis lu - cis no - vae Mun - di pa-

T 1

Lu - cem di-e - rum pro - fe - rens

T 2

Lu - cem di - e - rum pro - fe - rens

B 1

cem di - e - rum pro - fe - rens

B 2

cem di - e - rum pro - fe - rens

Fl.

Ob.

Cl.

Hn.

*pp*

2:3

4:6

5/24

C.

word in the world. And from the neigh-bour-hood of his heart Eve

Vln.

*pp*

Vla.

*pp*

Vc.

*p*

4:6

4:6

5/35

S 1  
no - vae Mun - di pa-rans o - ri - gi - nem.

S 2  
rans o - ri - gi - nem.

Hn.  
*f*

C.  
took life, fruit and flower of the rib - stem...  
**Overman** (entering)

O.  
What's this, Sta - ble man? We were

5/35

Vln.  
*f*

Vla.

Vc.  
*f*

(Scene Five: before the monastery at daybreak.)

*più mosso*

C.  
...Scarce - ly fore - tel - ling all that the win - ter with - held,

O.  
told to ac - cept you as the dumb man you are.

Vc.  
*p*

Harp  
*p*

Hn. *p* *pp*  
 C. *be - tween two morn - ings leaves came like words to the bran - ches...*  
 O. *You*  
 Vc.  
 Harp  
 C. *That's how it was. In - deed...*  
 O. *said you had no - thing to give when the harp came round. But now things are dif - ferent?*

**BEDE**

The Overman conducted Caedmon to the Abbess, who asked him to tell his dream in the presence also of the Prior and the Precentor, and to recollect for her the words he had made, so that they might give their judgement on what the dream was and how it had come about. The sun came up. The sea turned to fire. Now he no longer stood outside the walls hearing the music as the sun rose; he stood within the walls, himself a part of the music. Caedmon's masters became in their turn the hearers.

5/53 ( $\text{♩} = 54$ )  
 Fl. *p*  
 Ob. *p*  
 C. **Caedmon**  
 ...I slept, I tell my-self I dreamt, but what re - a - li - ty it was,  
 5/53 ( $\text{♩} = 54$ )  
 Vln. *p*

Fl.

Ob.

Cl.

*p*

C.

8

more real than my wa - king life. Can you de - scribe it, this dream of yours? I was told

*p*

Vln.

Vla.

*p*

Fl.

Ob.

Cl.

*fp*

Hn.

*pocof*

C.

8

**Precentor** to sing. At whose bid - ding? **Caedmon** I can't tell you e - very - thing. I can on - ly

Vln.

Vla.

Vc.

Harp

## Edward Lambert: Caedmon

Fl. *p* *f*

Ob. *p* *f* *p*

Cl. *p* *f*

Hn. *f*

C. *4:6* *4:6* *2:3* *4:6* *3* *4:6*  
tell you: in that night time, death died in - to love. And the two

Vln. *p* *f* *pp*

Vla. *p* *f*

Vc. *2:3* *4:6* *4:6* *4:6* *4:6* *4:6* *4:6*  
*p* *f* *diminuendo*

Harp

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

C. *3* *4:6* *3* *4:6* *3* *4:6* *4:6*  
who were with me put words in - to my mind. I can find them still...

Vln. *f* *ff*

Vla. *pp* *f* *ff*

Vc. *p* *f* *ff*

Harp *ff*



Fl. *crescendo* *fp* *f* *diminuendo* *p*

Ob. *crescendo* *fp* *f* *diminuendo* *p*

Cl. *crescendo* *fp* *f* *diminuendo* *p*

Hn. *f* *diminuendo* *p*

C. *4:6* *4:6* *4:6* *Flowers fetch their bril-liance Mined like gold and gem -*

Vln. *crescendo* *fp* *f* *diminuendo* *p*

Vla. *crescendo* *fp* *f* *diminuendo* *p*

Vc. *crescendo* *fp* *f* *diminuendo* *p*

Harp *>*

Fl. *p*

Ob. *p*

Cl. *p*

C. *2:3* *2:3* *2:3* *stone... The wound was his now, he said.*

O. *4:6* *5:6* *Overman You're not limp - ing a - ny - more!*

Vln. *p*



Fl.

Ob.

Cl.

Hn.

*crescendo*

*crescendo*

*crescendo*

*p*

(the sun comes up)

**Abbess** [to herself]

*p* <sub>A</sub> hea - ven - ly in - spi - ra - tion

**Prior** [to himself] *p*

"We hear the sound,

Vln.

Vla.

Vc.

Harp

*crescendo*

*crescendo*

*p*

*p*

This musical score is for Edward Lambert's piece "Caedmon". It is a multi-staff work featuring a variety of instruments and vocal parts. The score is divided into three measures. The first measure includes dynamics like *p* (piano) and *fp* (fortissimo piano). The second measure includes dynamics like *f* (forte) and *fp*. The third measure includes dynamics like *f* and *fp*. The score includes various musical notations such as triplets, 2:3 and 4:6 ratios, and slurs. The vocal parts include a Soprano (A.), Contralto (C.), and a Chorus (Pri., O., Pre.). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp. The lyrics for the vocal parts are: "Caedmon with renewed inspiration has a - light -", "Now the morn - ing tide of", and "the morn - ing tide of".

Fl. *p* *f*

Ob. *p* *f*

Cl. *fp* *f*

Hn. *f*

A. **Caedmon** *with renewed inspiration* has a - light -

C. *f* *Now the morn - ing tide of*

Pri.

O.

Pre.

Vln. *fp* *f*

Vla. *p* *f*

Vc. *f* *f*

Harp. *f* *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Hn. *f*

A. ed on him

C. *light* *Flows* *a - cross*

Pri. but can - not tell

O. **Overman** [to himself] *p* *f*

Pre. **Precentor** [to himself] *p* *f*

I keep won - dering where, some - where, at some - time,

Vln. *p* *f*

Vla. *p* *f*

Vc. *f* *p*

Harp

This musical score is for a vocal and instrumental work. It features a vocal soloist (Soprano) and a chamber orchestra. The vocal parts include Soprano (S.), Alto (A.), Contralto (C.), and Precentor (Pre.). The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp.

The score is written in 4/6 time. The key signature has one flat (B-flat). The vocal parts have lyrics in English. The instrumental parts include various musical notations such as dynamics (p, f), articulation (accents, slurs), and time signatures (4:6, 2:3).

The lyrics of the vocal parts are:

S.: like a night in - gale  
 C.: the sand of night  
 A.: from where it comes or where  
 Pre.: way. The seal which kept his lips has been  
 I have seen this man be-fore. Where could it have been? His voice and ways re -

5/107

Fl.

Ob.

Cl.

Hn.

A.

Pri.

O.

Pre.

Vln.

Vla.

Vc.

Harp

in a thorn bush.

it goes."

bro - ken.

call some e - vent.

5/107

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

*non arpegg.* *ff*

This musical score is for Edward Lambert's piece "Caedmon". It is a full orchestral score with a vocal soloist. The score is written for the following instruments and voice:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Hn.** (Horn)
- C.** (Cello)
- Vln.** (Violin)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Harp**
- Caedmon** (Vocal Soloist)

The score is in 4/6 time and features a key signature of one flat (B-flat). The music is characterized by frequent triplet patterns and a dynamic range from *fp* (fortissimo piano) to *ff* (fortissimo). The vocal line, "Caedmon", enters in the second measure and is marked with a 4:6 ratio and the instruction "And lifts". The instrumental parts are highly rhythmic, with many triplets and slurs. The harp part is also highly rhythmic, featuring a 3:4 ratio and a *ff* dynamic. The overall texture is dense and complex, with many overlapping melodic lines.

## Edward Lambert: Caedmon

This musical score is for the song "The Heart That's Gone" from the film "The Untouchables". It is arranged for a full orchestra and a vocal soloist. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The vocal line is in the center, with lyrics: "the heart that's gone a - ground To ride". The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (C.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Harp (Harp). The score includes various musical notations such as triplets, 4:6 and 2:3 ratios, and dynamic markings like *p* (piano) and *fz* (fortissimo).

FL.

Ob.

Cl.

Hn.

C.

Vln.

Vla.

Vc.

Harp

cre - a - tion's sea of

*sfz* *p* *crescendo* *f* *molto crescendo*

*sfz* *p* *crescendo* *f* *molto crescendo*

*sfz* *p* *crescendo* *f* *molto crescendo*

*sfz* *p* *crescendo* *p* *molto crescendo*

*4:6* *2:3* *crescendo* *4:6* *3* *2:3*

*sfz* *p* *crescendo* *f* *molto crescendo*

*sfz* *p* *crescendo* *f* *molto crescendo*

*sfz* *p* *crescendo* *f* *molto crescendo*

*f* *ff*

5/123

♩ = 48

Fl.

Ob.

Cl.

Hn.

to bass clarinet

4:6

4:6

A.

Abbess

*p*

Good Caed-mon, Sta-bleman:

C.

4:6

*p*

sound.

3

5/123

♩ = 48

Vln.

*pp*

Vla.

*p*

Vc.

*p*

*espressivo*

Harp

*p*

3

3

A.

"No man lights a can-dle and hides it un-der a bowl, but puts it in - to a can-dle-stick, where it gives light to e-very-one

Vln.

*p*

*f*

*diminuendo*

Vla.

*f*

*diminuendo*

Vc.

*crescendo*

*f*

*diminuendo*

*p*

3

6

3

3

3

3

3



A. in the house." We must think and talk more to - ge - ther. *(the Abbess and the Prior lead Caedmon into the monastery).*

Vln. *pp*

Vla. *pp*

Vc.

5/135 ♩ = 64

Bass-Cl. *f*

Hn. *f*

**Precentor**

Pre. Caed-mon: that's the name! Af - ter the bat-tle by the flooded ri - ver, I

Vc. *p* *f*

Bass-Cl. *crescendo*

Hn. *crescendo*

Pre. saw that man re - turn to us to help a - mong the woun - ded on the bat - tle -

Vln. *f*

Vla. *f* *crescendo*

Vc. *pizz* *arco* *p*

Ob.

ss-Cl.

Hn.

Pre.

field, those he had fought be - side and those he had fought a-against. What

Vln.

Vla.

Vc.

*crescendo*

*ff*

*diminuendo*

*f*

*fz*

*p*

Ob.

Hn.

O.

Pre.

Overman

E - very true jour - ney starts in a

sud-den voice made him turn his horse, I won - der.

Vln.

Vla.

Vc.

*diminuendo*

*f*

*diminuendo*

*p*

*poco f*

Hn.

O.

storm of pain.

(the Precentor returns to the monastery;  
the Overman sets about his work and leaves)

Vln.

Vla.

Vc.

*pizz* *p* *pp*

*piú f* *diminuendo* *pp*

5/150

## Interludium

♩ = 84

Picc.

E. Hn.

Bass-Cl.

Hn.

Vln.

Vla.

Vc.

*f* *fz* *fz* *fz* *ff*

*arco*

piccolo

cor anglais

*p* *cresc* *f* *dim*

*p* *cresc* *f* *dim*

*fz* *ff* *cresc* *f* *dim*

*p* *cresc* *f* *dim*

*ff* *f* *p cresc* *f* *dim*

*ff* *f* *p cresc* *f* *dim*

*f* *p cresc* *f* *dim*

5/164

*p* *f*

*p*

*p*

*p*

*p*

Picc.

E. Hn.

Bass-Cl.

Hn.

Vln.

Vla.

Vc.

*cresc*

*f*

*p*

*cresc*

Picc. *ff*

E. Hn. *ff*

Ass-Cl. *f* *p cresc* *ff*

Hn. *f* *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

5/176

♩ = 112

Picc. *p*

E. Hn. *p*

Ass-Cl. *p*

Hn.

Vln. *p*

Vla. *p*

Vc. *p*

## Edward Lambert: Caedmon

This musical score is for Edward Lambert's piece 'Caedmon'. It is arranged for a symphonic band and chamber orchestra. The score is divided into two systems, each containing staves for woodwinds, strings, and a vocal part.

**First System:**

- Woodwinds:** Piccolo (Picc.), Euphonium (E. Hn.), Bass Clarinet (Bass-Cl.), and Horn (Hn.). The woodwinds play a melodic line with triplets and slurs. Dynamics include *p* (piano).
- Strings:** Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The strings play a sustained harmonic background with some melodic movement. Dynamics include *f* (forte) and *p* (piano).

**Second System:**

- Woodwinds:** Piccolo (Picc.), Euphonium (E. Hn.), Bass Clarinet (Bass-Cl.), and Horn (Hn.). The woodwinds continue their melodic lines with triplets and slurs. Dynamics include *f* (forte), *p* (piano), and *fp* (fortissimo).
- Strings:** Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The strings provide a harmonic foundation with some melodic movement. Dynamics include *ff* (fortissimo).

The score features a variety of musical notations, including triplets, slurs, and dynamic markings, indicating a complex and expressive composition.

—3—  
*accel.*

Picc. *f* *p* *ff*

E. Hn. *f* *p* *ff*

Ass-Cl. *f* *p* *ff*

Hn. *f* *p* *ff*

Vln. *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

5/211 ♩ = 144

Picc. *p* *ff*

E. Hn. *p* *ff*

Ass-Cl. *p* *ff*

Hn. *p* *ff*

Vln. *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*



Score for measures 1-8 of 'Caedmon'. The score is written for Piccolo (Picc.), Euphonium (E. Hn.), Bass Clarinet (Bass-Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex, rhythmic melody in the Piccolo and Euphonium parts, with the Bass Clarinet and Horn providing harmonic support. The strings (Violin, Viola, Violoncello) play a steady, rhythmic accompaniment.

Score for measures 9-13 of 'Caedmon'. The score is written for Piccolo (Picc.), Euphonium (E. Hn.), Bass Clarinet (Bass-Cl.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex, rhythmic melody in the Piccolo and Euphonium parts, with the Bass Clarinet and Horn providing harmonic support. The strings (Violin, Viola, Violoncello) play a steady, rhythmic accompaniment. A box labeled '5/228' is present above the Piccolo staff in measure 9. The Bass Clarinet part includes a triplet of eighth notes in measure 10 and a triplet of eighth notes in measure 11. The Viola part includes a triplet of eighth notes in measure 11. The Violoncello part includes a triplet of eighth notes in measure 11. The text 'to clarinet' is written above the Bass Clarinet staff in measure 13.

5/242  = 96

[illegible]

Fl. *dim* *p* *pp*

Ob. *dim* *p* *pp*

Cl. *dim* *p* *pp*

Hn. *dim* *p*

Vln. *dim* *p*

Vla. *dim* *p* *pp*

Vc. *dim* *p*

Harp *f* *f* *p* G° C°

**BEDE** (over the music)

In the monastery, the sins of his life, Caedmon used to say, made him feel an interloper. And when the Abbess Hilda spoke of God's forgiveness, "I believe that", he said, "with awe and with wonder. It is self-forgiveness that is harder to come by, self-sorrow that is harder to lose." But by Hilda's persuasion he was brought into the Order; and now his voice sang in antiphon with the voice of the nun who had been born in Rookhope all those years before - but of this he never spoke; the appearance in his dream of the girl who had borne his child - this he gave no hint of. It was all that was left of his silence and all that there would be of it now, until the time came for his life to end.

For many years Caedmon lived in the peace of the monastery, making his verses, submitting to the discipline of the order, until a day when he seemed to be visited by a fore-knowledge of his death. He asked that the Eucharist should be brought to him. "What need is there of that?" his fellow monk asked him. "You talk so merrily." "In spite of that," Caedmon said, "bring it to me." So when he had received the bread and the wine he lay on the bed prepared for him, as quietly as though he lay under the apple trees of the orchard. But now it was night-time.

5/260

♩ = 64

Cl.

Hn.

Vla.

Vc.

Harp

Db

*pp*

*p*

*p*

*f*

E° F° A# B°

Cl.

Vla.

Vc.

Harp

Gb

*pp*

*p*

*f*

G°

5/270

♩ = 42

Cl.

Hn.

Vla.

Harp

Gb

*pp*

*mf*

*p*

*dim*

(Scene Six: inside the monastery many years later. It is night. Caedmon, now an aged monk and attended by one of the brothers, is lying on a pallet bed.)

6/1 **lento, col canto**

Hn. *pp*

C. **Caedmon** *3* *5*

How ma-ny in-ches square is that small win-dow a-bove my head?

Vc. *pp*

Harp *dolce*

C. **6/6** *più mosso* *5* *3*

A hu-man hand could al-most span it. And yet, in that seg-ment of sky I can see

Vc.

Harp *G°*

C. *3* *3* *3* *3* *3* *3*


dis-tance with-out end. The earth-time that's left to me mea-sures less than the win-dow,

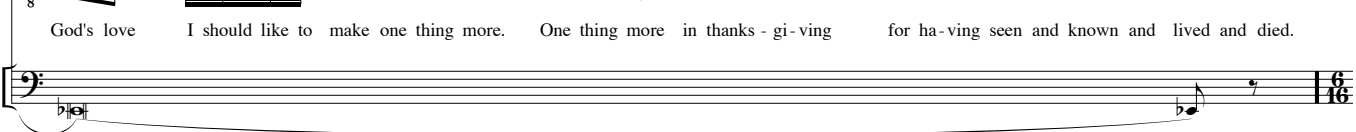
Vc.

C. *5* *3* *3* *3* *3* *5* *3* *3*

but there's e-ter-ni-ty in it too. I've been shown such a u-ni-verse! Be-fore I am lost and found in

Vc.

C. 

Vc. 

6/7

♩ = 66 ♩. = 42

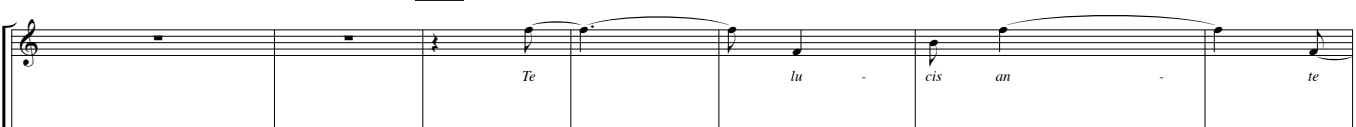
C. 

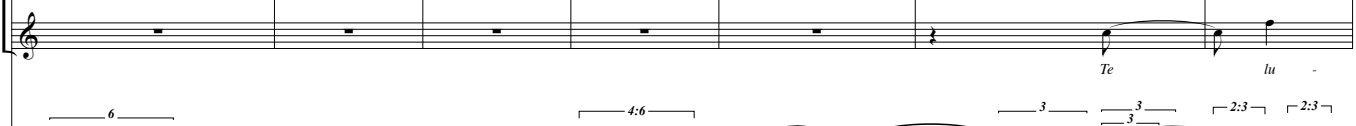
Harp 


C. 

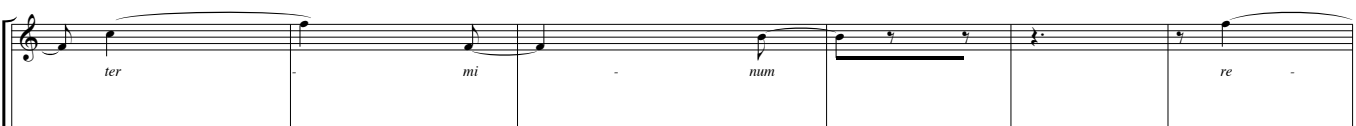
6/23

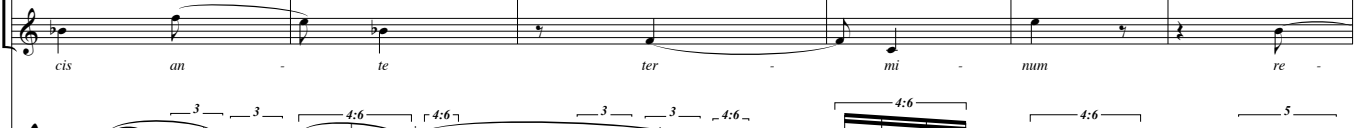
(in the distance the sound of Compline can be heard)


S 1 

S 2 

C. 

S 1 

S 2 

C. 

6/38

S 1 *rum* Cre - a - tor po - sci - mus

S 2 *rum* Cre - a - tor po - sci - mus

T 1 *ut*

T 2 *ut pro*

B 1 *ut*

B 2 *ut pro*

C. *ing that all should be well. I gave lit - tle e - nough praise, though each*

T 1 *pro tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.*

T 2 *tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.*

B 1 *pro tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.*

B 2 *tu - a cle - men - ti - a sis prae - sul et cu - sto - di - a.*

C. *crescendo 2:3 3 3 3 mo - ment Was e - ter - nal as it died to ful -*

6/52 **senza rigore**

C. *fill the year: Sum - mer's wide - o - pen arms, the*

C. *vine - yard's blood, Snow si - lence, and the Spring Walk - ing a road, a - way from an*

6/64

♩ = 48 ♩ = 72

*poco a poco crescendo*

S 1 Prea\_ pa\_ pi\_ si -

S 2 \_sta, \_ter \_i \_me,

C. emp - ty tomb. So, Mas - ter, for - give me for this loi - ter - ing.

S 1 me,

S 2

T 1 \_tri com u \_ce,

T 2 Pa\_ \_que \_par \_ni - ce,

C. I am rea - ching to - wards you now. My hands were full of dear dis -

6/78

**animato**

S 1 Cum Spi - ri - tu pa - ra -

S 2 Spi - ri - tu

T 1 Spi - ri - tu pa -

C. co - ve - ries But earth - ly time can have them....

Harp *pp* *f*



6/87 **rallentando e crescendo**

S 1 *cli - to Re gnans per om*

S 2 *om*

T 1 *ra - cli to re gnans per*

T 2 *om*

C. *Lis-ten. Where I break off, the mu-sic is fil-ling my place.*

**diminuendo al fine**

S 1 *ne sae - cu lum. A*

S 2 *ne sae - cu lum. calando*

T 1 *om ne sae - cu lum. A men. calando*

T 2 *ne sae calando cu*

B 1 *om ne sae calando lum.*

B 2 *om ne sae calando*

Harp *f diminuendo*

S 1 *calando men.*